

LARRY BELL

New Works

ARTIST'S RECEPTION

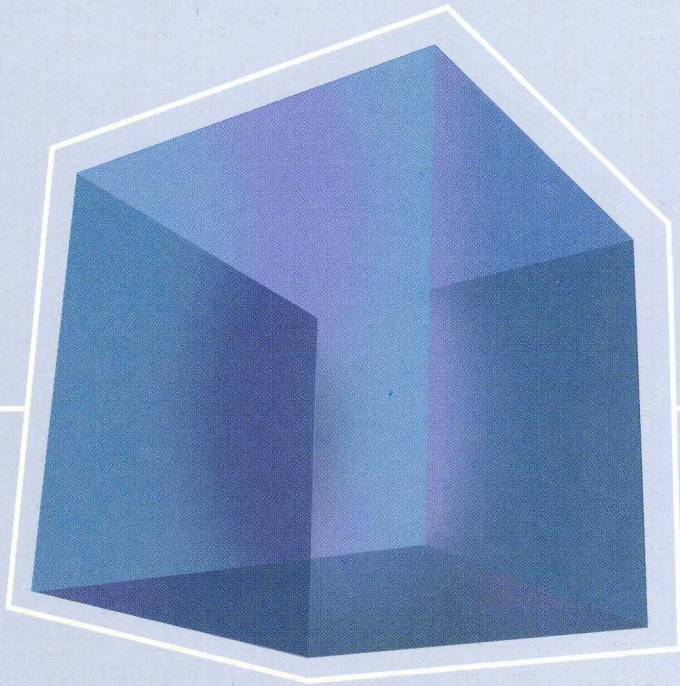
November 17, 2005

6-8pm

November 17 - December 31, 2005

McCLAIN
GALLERY

2242 Richmond Avenue Houston, Texas 77098 713.520.9988 info@mcclaingallery.com



McCLAIN
GALLERY

2242 Richmond Avenue Houston, Texas 77098 713.520.9988 info@mcclaingallery.com



SAVE
YOUR VISION
EACH WEEK

FRACTIONS

LARRY BELL

APRIL 1-29.2000

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

CENTER GALLERIES
 CENTER FOR CREATIVE STUDIES
 301 FREDERICK DOUGLASS
 DETROIT, MI 48202

BELL, LARRY



michigan council for
 arts and cultural affairs

NON-PROFIT ORG.
 U.S. POSTAGE
 PAID
 PERMIT NO. 511
 DETROIT MI

LARRY BELL: FRACTIONS

APRIL 1 - 29, 2000 / OPENING RECEPTION FRIDAY, MARCH 31, 6-8PM

THE FRACTIONS SERIES IS COMPRISED OF NEARLY 10,000 SMALL
 COLLAGED PAINTINGS ON PAPER. CENTER GALLERIES IS PLEASED
 TO EXHIBIT 1000 FRACTIONS.

LARRY BELL WILL TALK ABOUT HIS WORK AS PART OF THE WOODWARD
 LECTURE SERIES ON WEDNESDAY, MARCH 29 AT 7:30PM. DETROIT INSTITUTE
 OF ARTS LECTURE HALL (WOODWARD ENTRANCE).

ALUMNI & FACULTY HALL

BRIAN NELSON: NEW WORK

GALLERY HOURS

TUESDAY-SATURDAY, 10 AM-5 PM T: 313.664.7800 F: 313.664.7880

PLEASE NOTE DURING CONSTRUCTION OF THE WALTER B. FORD II
 BUILDING, ENTER CENTER GALLERIES THROUGH THE REAR OF THE BUILD-
 ING. FREE PARKING IS AVAILABLE IN THE NEW CCS PARKING STRUCTURE,
 LOCATED DIRECTLY BEHIND CENTER GALLERIES.

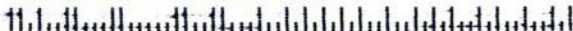


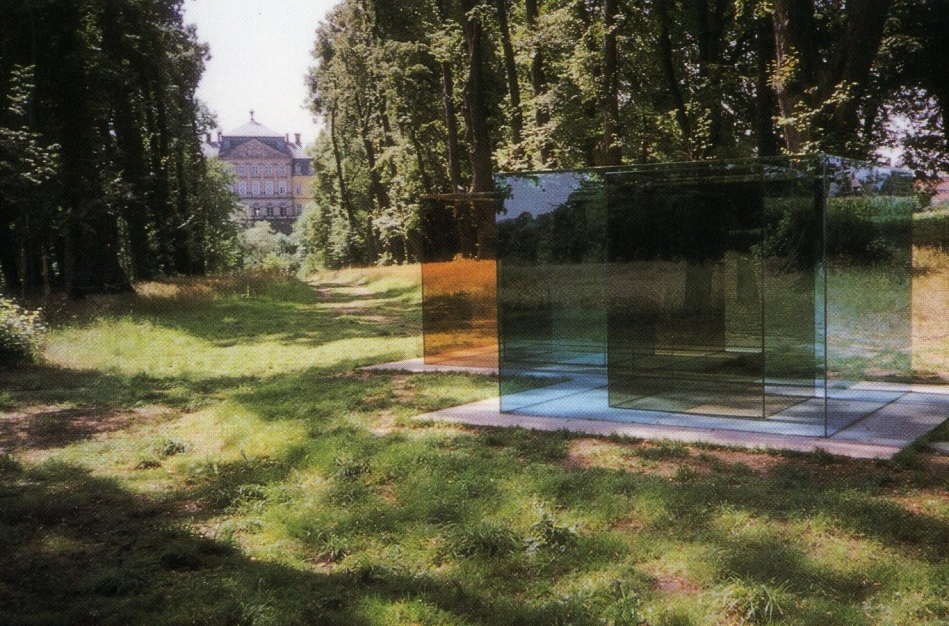
SINGLP
 DEPARTMENT OF CONTEMPORARY ART
 5905 WILSHIRE BLVD.

LOS ANGELES CTY. MUSEUM OF ART
 LOS ANGELES CA



3003614338





BELL, LARRY

14. Februar bis 18. April 1993

Larry Bell

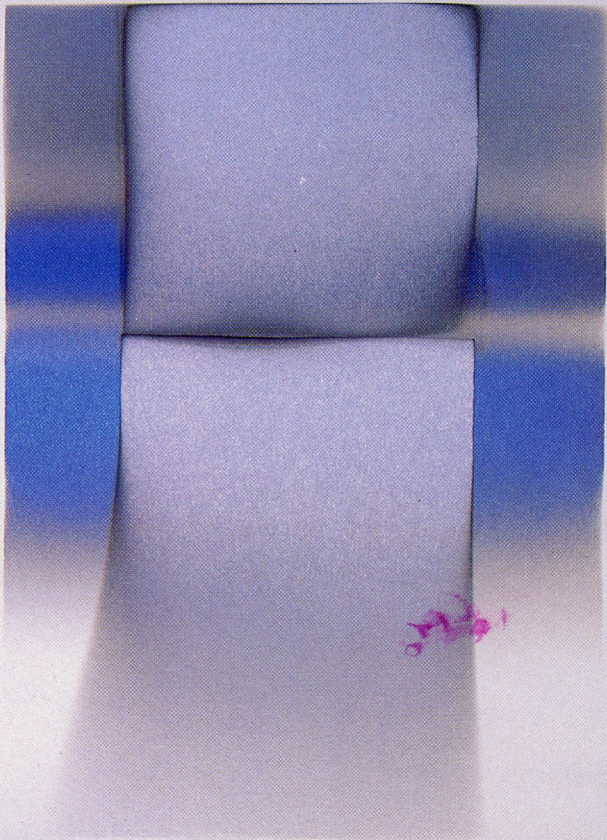
Untitled, 1992

in der Rotunde des Museum Fridericianum
Friedrichsplatz, 3500 Kassel

Öffnungszeiten: Di-So 10-17 Uhr, Do 13-20 Uhr

Die Skulptur aus 2 rautenförmigen Doppelkuben mit rosa und blauem Glas wurde im Sommer 1992 für die Ausstellung „Made for Arolsen“ realisiert.

861 DELTA

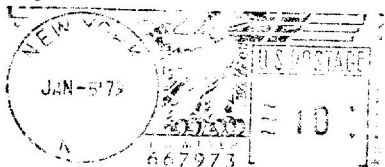


LARRY BELL

VAPOUR DRAWINGS

RECEPTION JANUARY 16, 5 TO 7 PM
JANUARY 16 - FEBRUARY 17, 1979

ONE-MAN



JOSEPH E YOUNG AB
L A COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD
LOS ANGELES CALIF
90036

APR 12 1979

MMG

MARILYN GOODMAN GALLERY

LOS ANGELES



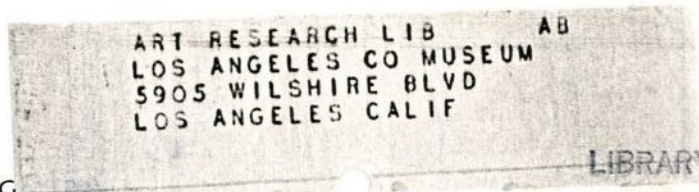
New Work

LARRY BELL



January 27-February 17, 1981

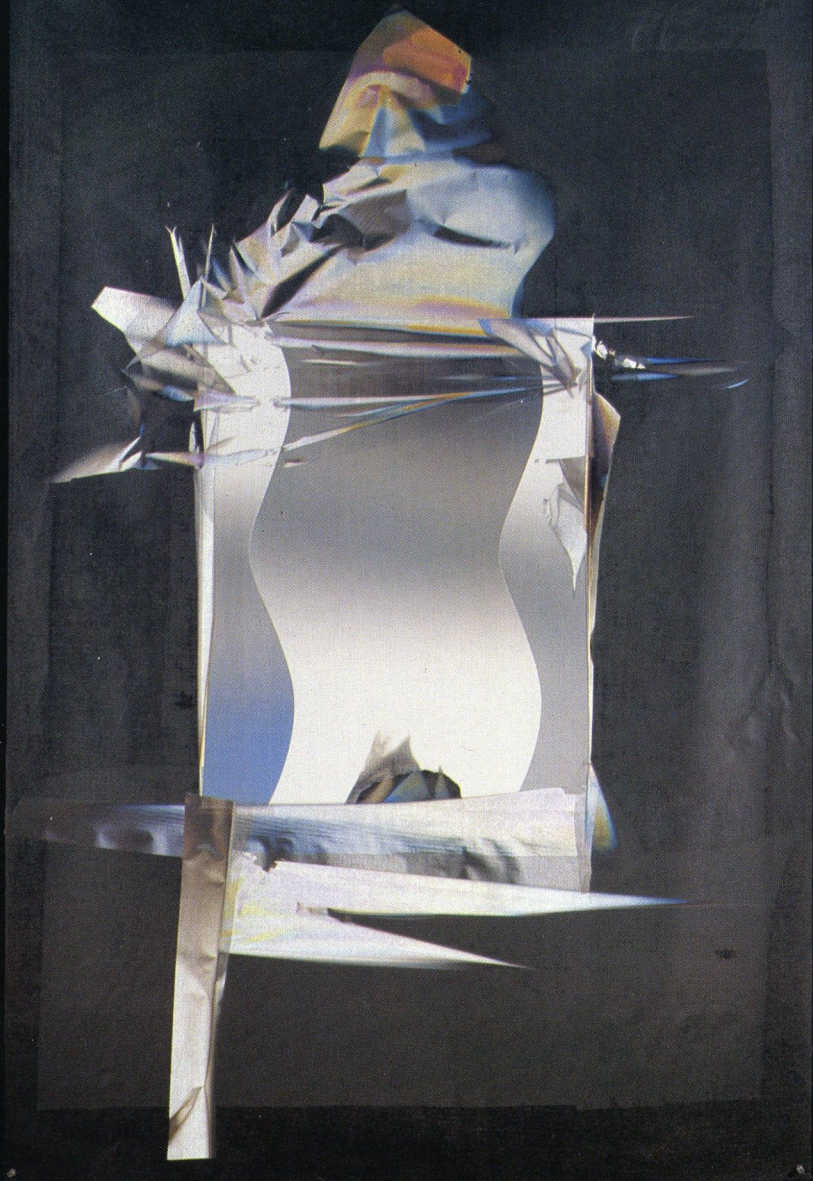
Opening Reception for the Artist
Tuesday, January 27, 5-7 P.M.



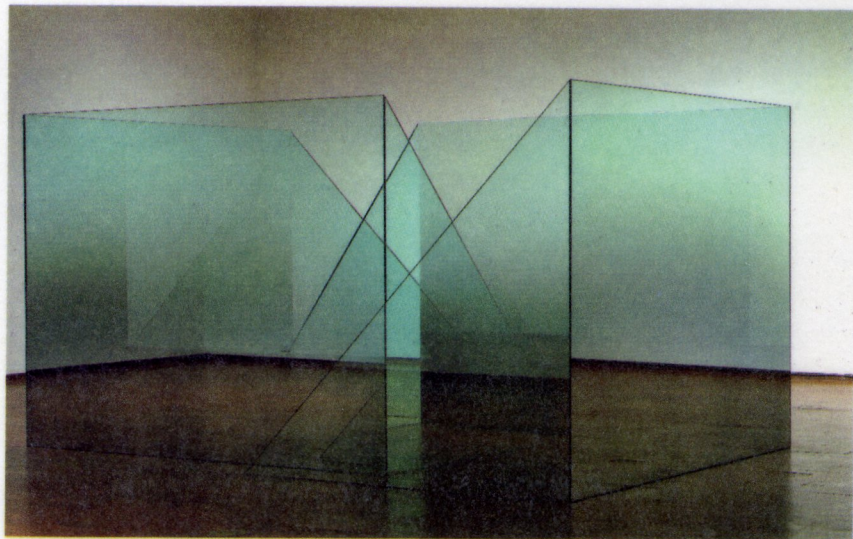
MARIAN GOODMAN G
38 East 57th Street, New York, N.Y. 10022
(212) 755-3520

FEB 13 1981
LOS ANGELES COUNTY
MUSEUM OF ART

Photo Credit: Tony Vinella
STUDIO IN TAOS, 1980



BELL, LARRY



"The Cat" (Photo T. Vinetz)

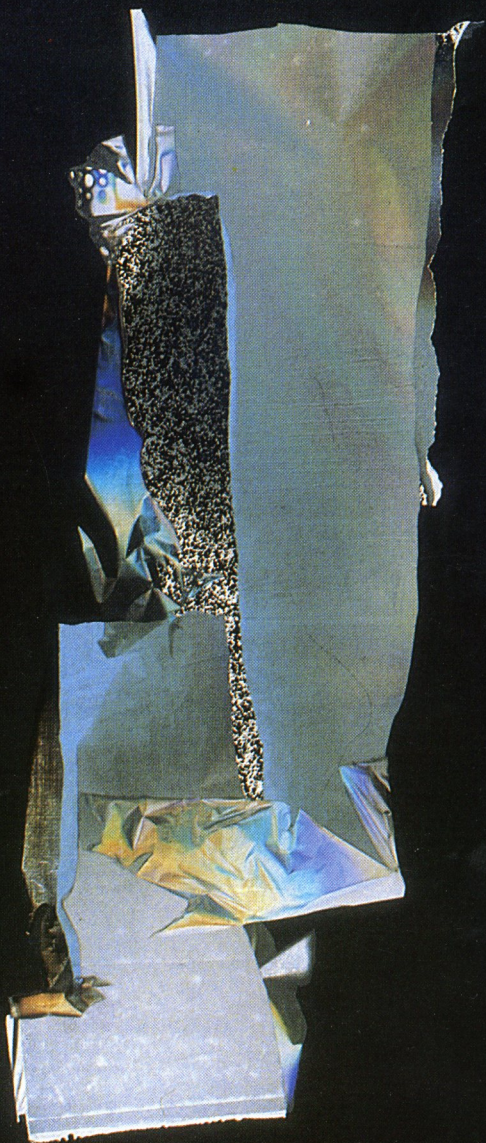
6' high panels

Coated with Inconel

LARRY BELL

Major Glass Sculpture
and Related Maquettes

April 7 - May 21



BELL, LARRY

MVD #107, Larry Bell, 1990, mixed media on paper, 87" x 42"

Kiyo Higashi Gallery 8332 Melrose Ave. L.A. CA 90069 (213) 655-248



Larry Bell in his Taos, N.M. studio, with work in progress, 1983.
Wildine Gallery, Albuquerque, N.M. Photo: Walter Chappell

DECEMBER 2 1983

LEADER

DEC 2 1983

U.S. AIR FORCE
MUSEUM



L A R R Y B E L L

L A R R Y B E L L

NOVEMBER 1 - DECEMBER 30

RECEPTION: NOVEMBER 3, 6-9 P.M.

THE WORKS GALLERY

106 W. 3RD ST. / LONG BEACH / CA 90802 / 213 495-2787

NOVEMBER 1990

- Nov 8- THE WORKS/SOUTH
Nov 12 "Heal the Bay" Surfboard Exhibit
Reception: November 10, 6-9 P.M.
Nov 15- THE WORKS/SOUTH
Dec 30 Laddie John Dill and
Lita Albuquerque Exhibit
Reception: November 17, 6-9 P.M.
Nov 17 MUM'S, 3 P.M.
Lecture: Dana Rohrbacher (tentative)

DECEMBER 1990

- Dec 6- ART/LA 90
Dec 10 L.A. Convention Center
Works Gallery: Booth 137
Dec 8 ART CIRCUIT, 2-7 P.M.
Dec 9 Pick up: L.A. Convention Center (ART/LA)
To: Works Long Beach (Bell, Richards)
To: Works South (Albuquerque, Dill)
Returns to L.A. Convention Center
Dec 16 ART CIRCUIT, 10-7 P.M.
Pick up: Works South (Albuquerque, Dill)
To: Works Long Beach (Bell, Richards)
To: MOCA (Ruscha)
Returns to Works South

"The Emerald", 1990, 88"x82", mixed media on canvas.

P L E A S E N O T E :

The gallery will be closed November 22 and December 24 & 25.

BELL, LARRY

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LARRY BELL
"NEW WORKS ON PAPER"

ONE-MAN



JULY 13-AUG. 12, 1978
OPENING THURSDAY JULY 13, 7-9 P.M.

Los Angeles County Museum
5905 Wilshire Blvd.
Los Angeles, Calif. 90036
Attn: Maurice Tuchman

TEXAS GALLERY
2012 PEDEN, HOUSTON, TEXAS, 77019

LIBRARY
JUL 27 1978
LOS ANGELES COUNTY
MUSEUM OF ART



"MVD #73," 1989, mixed media on paper, 47 1/2" x 34 1/2"

LARRY BELL

MIRAGE PAINTINGS
MIRAGE VAPOR DRAWINGS

MAR. 13 - APR. 7, 1990

RECEPTION: MARCH 14

5:30 - 7:30 PM

BRAUNSTEIN/QUAY GALLERY

250 SUTTER ST. SAN FRANCISCO, CA 94108 415/392-5522

Since 1961

250 SUTTER STREET SAN

BRAUNSTEI

5905 WILSHIRE BLVD
LOS ANGELES CA 90036-4523

5905 WILSHIRE BLVD

5905 WILSH 40130703 ** GR 36
*** AUTOMATED MAIL (MUM) ***

Mr. Howard Fox
LA County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036



Celebrate the First Thursday of every month with
the San Francisco Art Dealer Association Galleries.
All Galleries are open to the public from
5:30 - 8:00 pm.



ACCESS PROGRAM

DAVID KORI

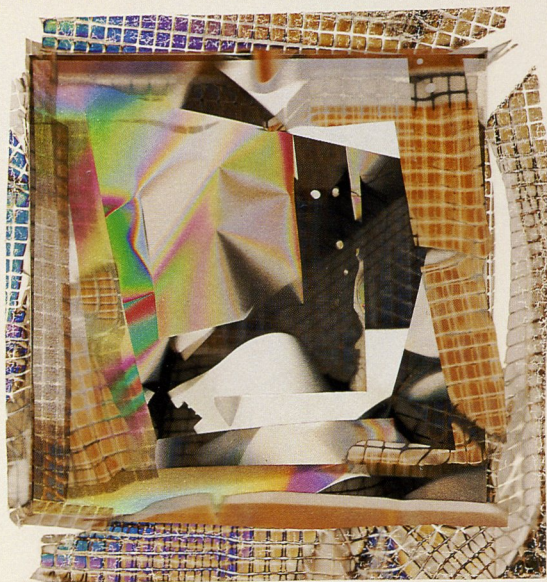
PAINTINGS

COLLAGES

MAR. 13 - APR. 7, 1990

RECEPTION: MARCH 14

5:30 - 7:30 PM



THE TAOS INSTITUTE OF ARTS

announces a winter fundraising raffle
of a work by Taos artist

LARRY BELL

Small Mirage Study #67
30 x 30 inches, mixed media collage on canvas
Valued at \$2,500.

Art on display at New Directions Gallery
Dec. 12, 1991 - March 13, 1992
107b North Plaza, Taos, New Mexico

TICKETS: \$25.00 each

Maximum of 2000 tickets will be sold

Send to: The Taos Institute of Arts
PO Box 1389
Taos, New Mexico 87571
(505) 758-2793

Entries must be received by March 11, 1992

Your ticket is your entry to the reception from 7-9pm March 13, 1992, New Directions Gallery, Taos. Gallery talk by Larry Bell from 7-7:30pm, drawing at 8pm. You need not be present to win.

LARRY BELL

GLASS CONSTRUCTIONS



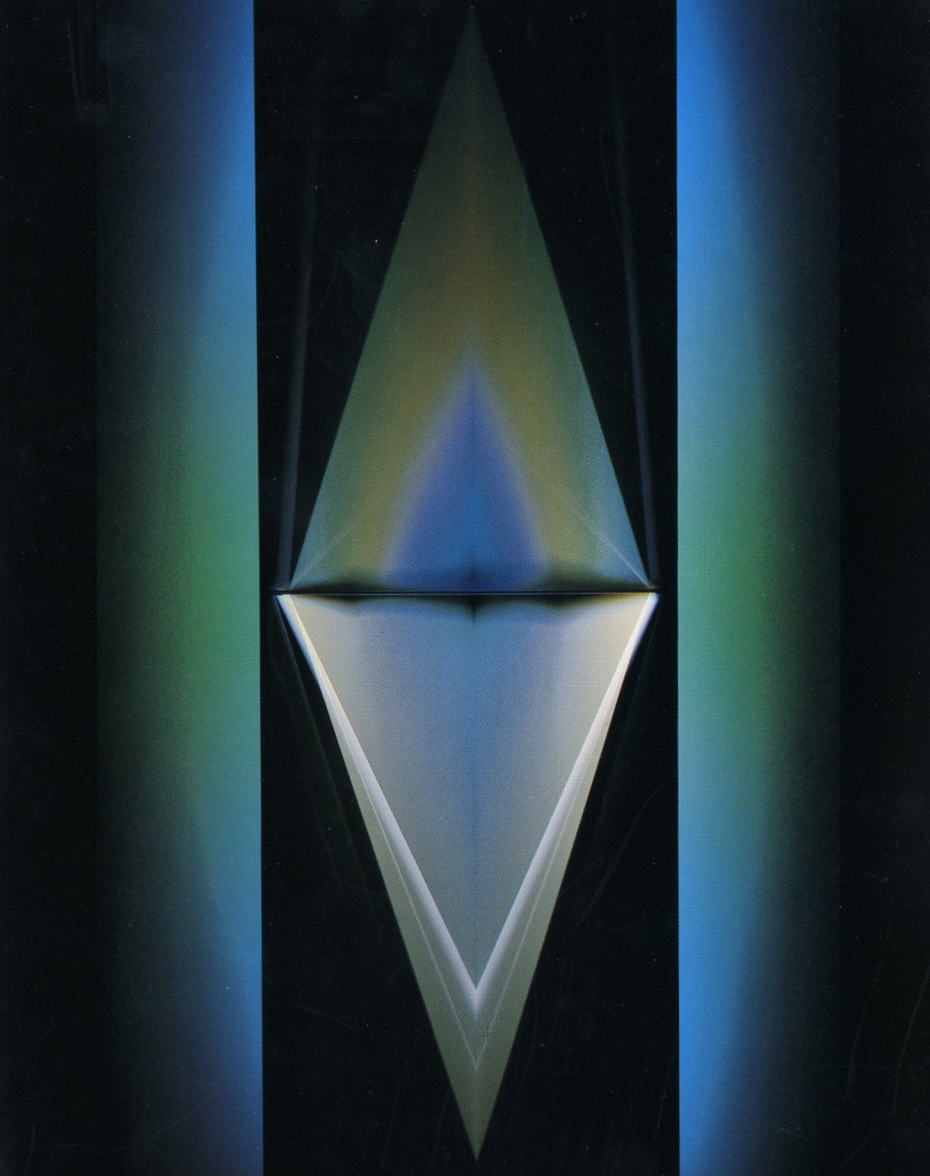
BKWD 1 - detail 53" x 53" coated glass/denim 1993

BELL,
LARRY

LARRY BELL
1987 CORNER LAMP: CLTRI 2
24" BEVEL, SIDE A TRIANGLE GLASS COATED
WITH INCONEL AND SILICON MONOXIDE, STAND,
AMBIENT AND PROJECTED LIGHT.

 SENA GALLERIES WEST

116-118 WEST SAN FRANCISCO / SANTA FE, NEW MEXICO 87501 / 505-982-8808



LARRY BELL

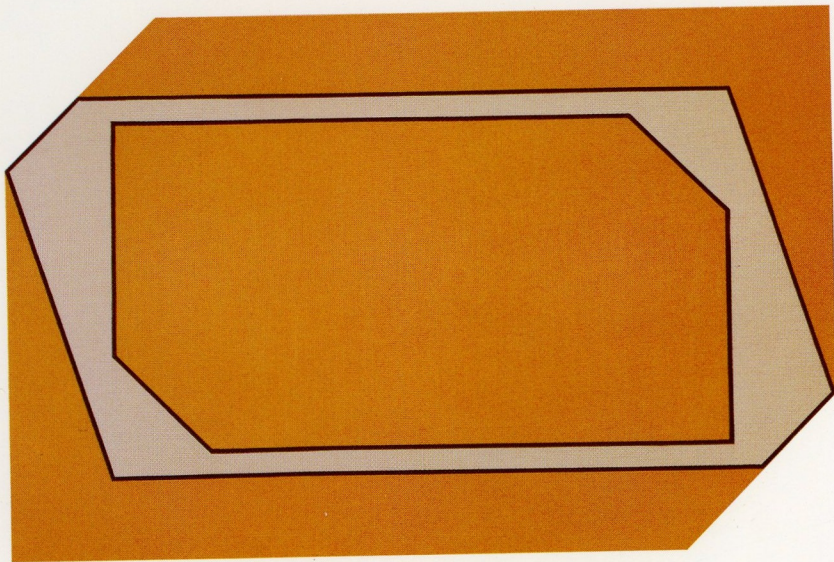
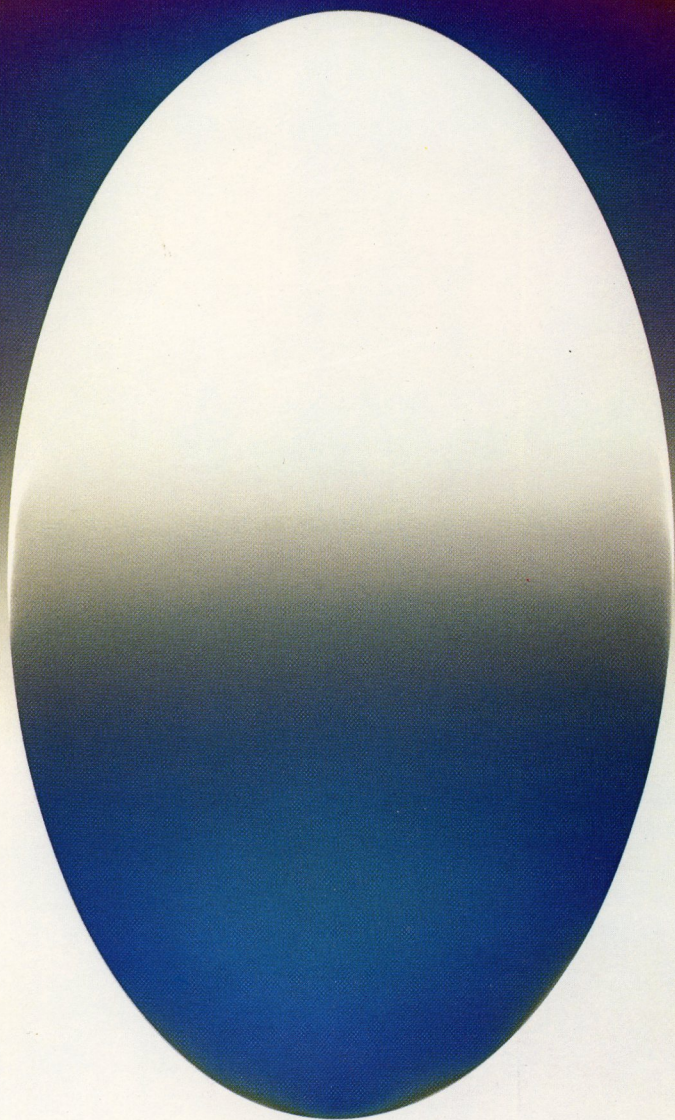


photo: thomas vintz

lil' orphan annie larry bell 96" x 144" acrylic on canvas 1960



L BELL '81

NEW VAPOR DRAWINGS
MARCH 16-APRIL 10 1982
LARRY BELL
MARIAN GOODMAN GALLERY NEW SPACE
24 WEST 57

MARIAN GOODMAN GALLERY

24 West 57th Street, New York, N.Y. 10019 (212) 755-3520

24 West 57
Opening Exhibition

LARRY BELL

New Vapor Drawings from the EL Series

March 16 to April 10, 1982

Reception on Tuesday, March 16, 5:30 to 7:30 pm

The artist will be present.

LIBRARY

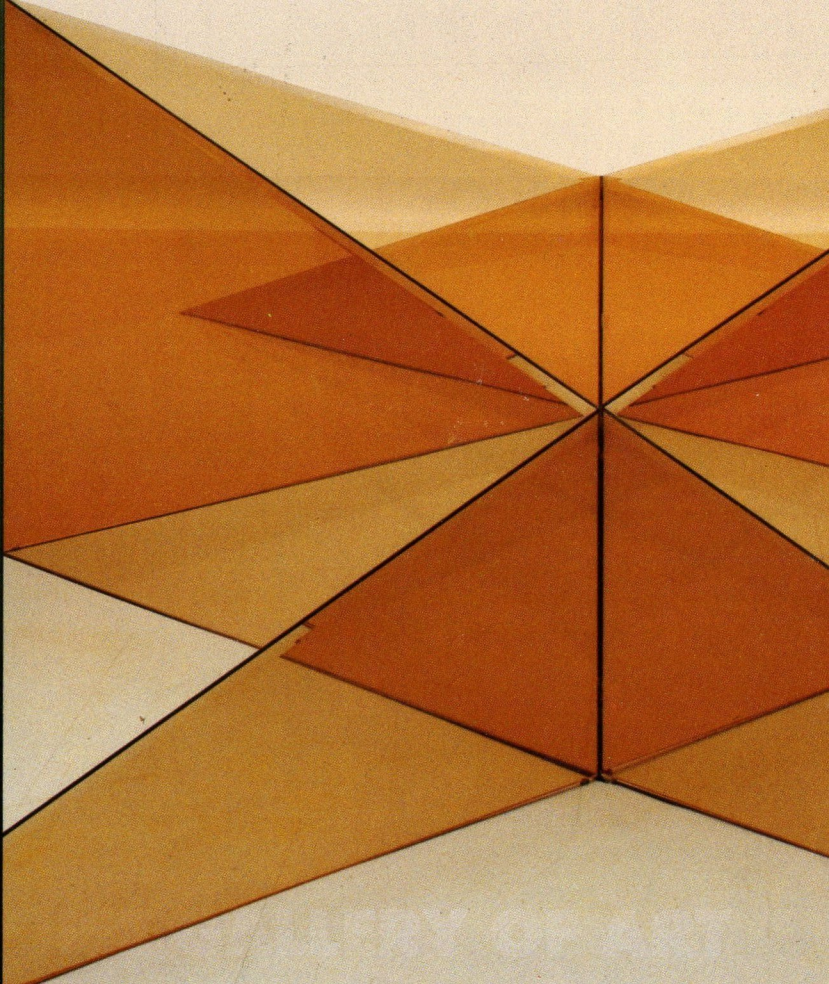
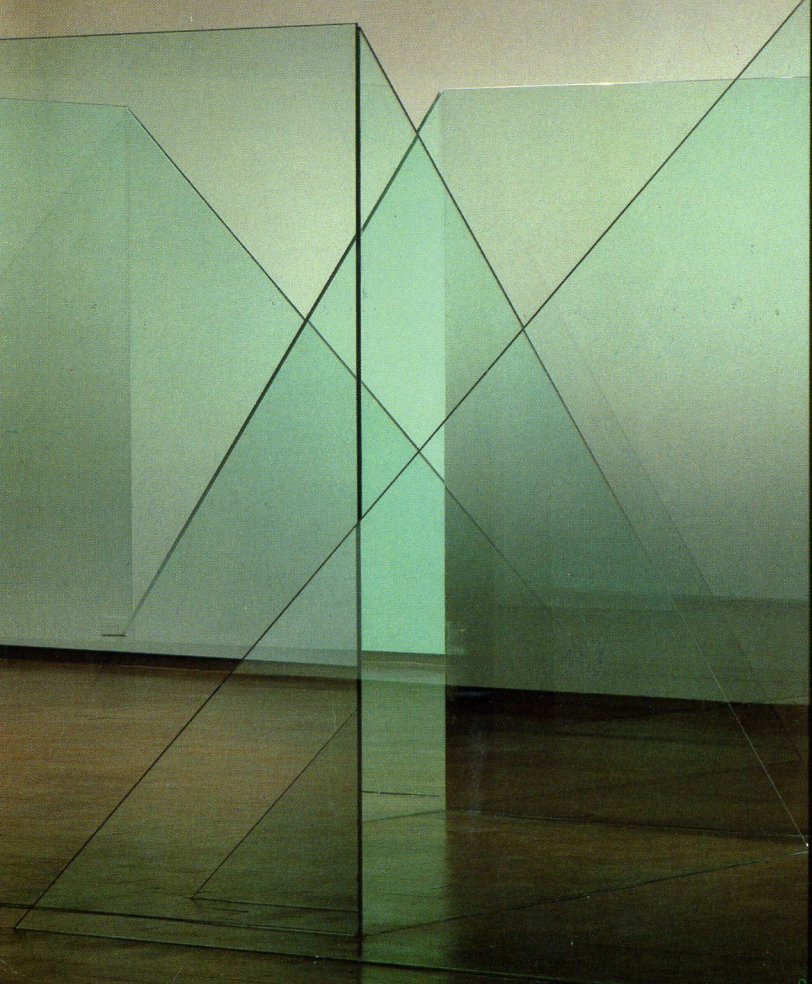
MAR 19 1982

LOS ANGELES COUNTY
MUSEUM OF ART

LARRY BELL
NEW WORK
NOVEMBER 27 JANUARY 5



MARIAN GOODMAN GALLERY 38 EAST 57th STREET NEW YORK, N.Y. 10022 (212) 755-3520



BELL, LARRY



THE BOISE GALLERY OF ART

670 South Julia Davis Drive Boise, Idaho 83702 (208) 345-8330

**CONTAINED SPACE AND TRAPPED LIGHT
LARRY BELL'S SCULPTURAL ENVIRONMENTS**

June 8 - July 27, 1986

Preview Reception

Saturday, June 7, 1986, 7:30 - 9:30 pm

Meet the Artist: Larry Bell

Informal talk 8:00 pm

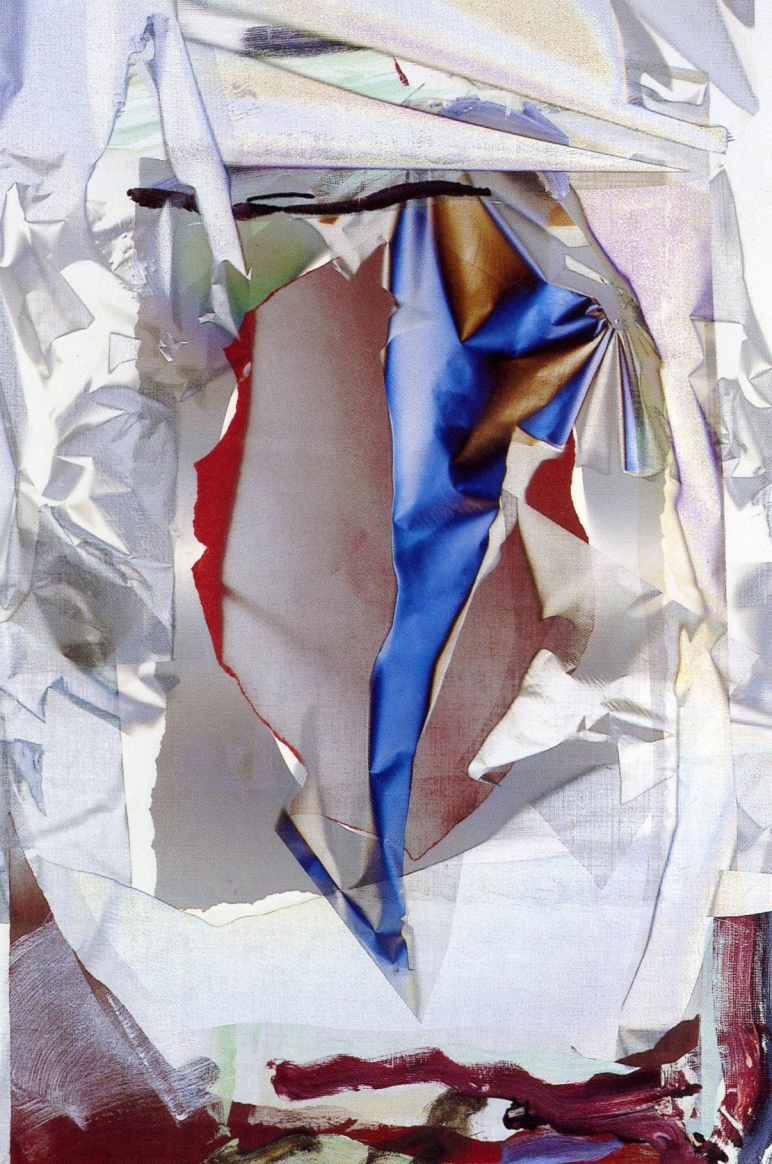
Stella Paul/Contemporary Art
L. A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

This exhibition is funded by the National Endowment for the Arts. Additional funding of the Gallery's annual program budget and general operating funds are provided by the Idaho Commission on the Arts and the Institute of Museum Services.

Details of glass sculpture by Larry Bell: left, *The Cat*, 1981; right, *The Pink Compass*, 1983.



Nonprofit
U.S. Postage
PAID
Permit No. 119
Boise, Idaho



BELL, LARRY

LARRY BELL

The Big V, 1989

Mirage Painting

67 x 43½

 SENA GALLERIES WEST

116-118 WEST SAN FRANCISCO

SANTA FE, NEW MEXICO 87501

505-982-8808

Sena Galleries West
Cordially Invites You to Attend
an Exhibition of
Mirage Paintings by

LARRY BELL

Reception For The Artist
Thursday September 7, 1989
5-7 p.m.

Exhibition: September 7-28

 SENA GALLERIES WEST

Plaza Mercado
116-118 West San Francisco
Santa Fe, New Mexico 87501
505-982-8808



NEW DIRECTION GALLERY

A CONTEMPORARY
GALLERY

OPEN DAILY 10-5
P.O. DRAWER WJW/NORTH PLAZA
TAOS NM 87571 / 505-758-8771



BELL, LARRY



Requests the Pleasure
of Your Company

LARRY BELL: NEW WORK

August 15 - September 14

Opening Reception

Thursday August 17, 5-7pm

Informal talk by the artist, 7pm

Maurice Tashman
Curator Modern Art
L.A. County Museum of Modern
Art
5905 Wilshire Blvd.
Los Angeles, CA
90036



tally richards gallery



larry bell

small images: new vapor drawings
september 18-october 2, 1982
reception for the artist
saturday, september 18, 4-6 pm

concurrent with the exhibition
larry bell/the sixties
museum of fine arts, santa fe

Maurice Tuchman
LACMA
5905 Wilshire
Los Angeles CA 90013

taos studio, august 1982. photo by alonso.

two ledoux street / box 1734 / taos, nm 87571 / 505-758-2731

Michel Noir
Maire de Lyon, Député du Rhône
Jacques Oudot
Adjoint délégué à la Culture
vous prient de leur faire
l'honneur d'assister
à l'inauguration de l'exposition

au

Musée d'Art Contemporain
16, rue du Président
Edouard Herriot, 69001 Lyon.
Ouvert de
12 h à 18 h tous les jours
sauf le mardi

MUSEE D'ART CONTEMPORAIN

ART CONTEMPORAIN LYON

ONE-MAN

LARRY BELL/ERIC ORR

FIRST LOS ANGELES SHOWING OF

"SEASONS OF THE FOUNTAIN"

EDITIONS OF FOUR "DRAWINGS"
ON TEMPERED GLASS PANELS



ERIC ORR

RECENT LEAD RELIEF EDITIONS

JANUARY 4 - FEBRUARY 23

Artists' Reception Friday, January 4th, 7:00 pm - 9:00 pm

SEP 14 1980

**NEIL G. OVSEY
GALLERY**

13814 Ventura Blvd., 2nd Floor
Sherman Oaks, California 91423
Telephone: (213) 788-5382

ONE-MAN

LARRY BELL

Art Gallery

University of California, Irvine

February 15, to March 17, 1974

Tuesday-Friday 12-4 pm, Sunday 1-5pm admission free

Charter bus service has been arranged for Sunday February 24, 1974, to visit the Newport Harbor Art Museum and UC Irvine. The bus leaves from UCLA Theater Arts Circle at 11 am and returns approx. 5:30 pm. Reservations are required, call Irvine (714) 833-6610 or Newport (714) 675-3866 fare \$2.25

ONE-MAN

Larry Bell

6 November – 1 December 1972

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

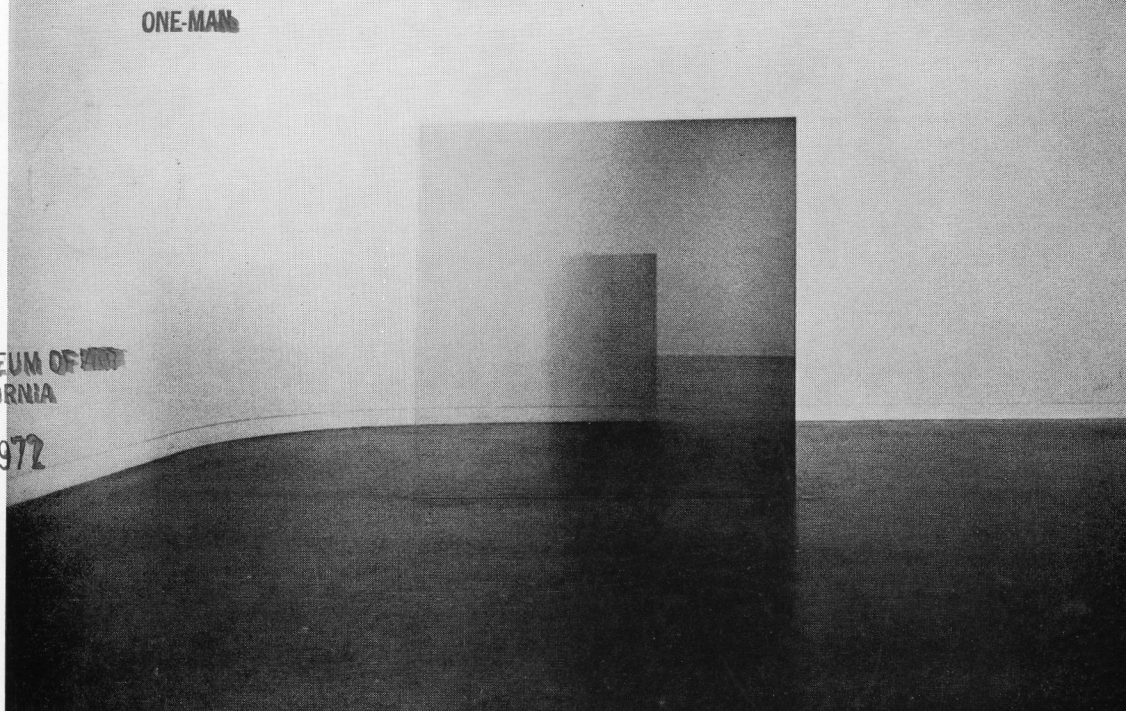
DEC 22 1972

Felicity Samuel Gallery

16 Savile Row

London W1X 1AE

Telephone: 01-734 8557





LARRY BELL IN TAOS

One Fracture
From the ICEBERG*

opening
AUGUST 17
thru
SEPTEMBER 14, 1975

Tally Richards
GALLERY OF CONTEMPORARY ART

one Ledoux Street
P.O. Box 1734
Taos, New Mexico
87571

(505) 758-2731

*Photographs available upon request

DNE-MAN



photo by Jan Webb

Director
LA County Museum
of Art
5405 Wilshire Blvd
Los Angeles, Ca.
90036

AUG 22 1975

LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA



Dr. Lux and the Artist, Taos NM 1982



BELL, LARRY

Larry Bell

CHAIRS IN SPACE/ The Game de Lux
Museum of Contemporary Art
First and Central, Los Angeles
November 17, 1984 to January 6, 1985

The other two versions of The Game
may be seen at these locations:

CHAIRS IN SPACE
8332½ Melrose Avenue
Los Angeles, CA 90069
213/655-3178

CHAIRS IN SPACE
2740 East Broadway
Long Beach, CA 90803
213/439-0268

Maurice Tuchman
Curator of Modern Art
Los Angeles County Mus. of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

LIBRARY

FEB 28 1985
LOS ANGELES
MUSEUM OF ART

Larry Bell/Box 1778/Taos, New Mexico 87571 photograph by Gordon Adams

LARRY BELL

studio investigations

APRIL 4 - APRIL 24, 1989 / RECEPTION APRIL 7, 4 - P.M. / TAOS ART ASSOCIATION

TAA 133 Paseo del Pueblo Norte, Taos NM 87571

NON-PROFIT ORG
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TAOS NM 87571
PERMIT #27

LARRY BELL
STUDIO INVESTIGATIONS

An Installation Of Color & Light

THE STABLES ART CENTER

On Paseo del Pueblo Norte

Taos, New Mexico

APRIL 4 - 24, 1989

OPENING RECEPTION
FRIDAY APRIL 7, 4 - 6 P.M.

Stella Paul/Contemporary Art
L. A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

GARO ANTREASIAN

PAINTINGS AND RECENT PRINTS

LARRY BELL

VAPOUR DRAWINGS

OCTOBER 28 THROUGH NOVEMBER, 1983
OPENING RECEPTION FRIDAY, OCTOBER 28 6-8 PM

WILDINE

GALLERY OF CONTEMPORARY ART

903 RIO GRANDE BLVD NW ALBUQUERQUE NM 87104 (505) 243-5770

L.A. Louver is pleased to announce:

SOLLIE 17

A Major Tableau by

Edward Kienholz

Nancy Reddin Kienholz

From a Private Collection

February 13-April 25, 1982

NEWPORT HARBOR ART MUSEUM
850 San Clemente Drive
Newport Beach, California 92660
(714) 759-1122

BELL, LARRY

L.A. Louver is pleased to announce:

ON THE ELIPSE, Works by Larry Bell

Sculpture The Cat, Part IV
 Untitled
 Corner Lamps

Complete Suite THE FURNITURE de LUX
 Chair I-IV
 Dining Table I
 Coffee Table I
 Desk I
 Desk Chair I
 Sofa II

Vapor Drawings (EL)-Series

March 5-May 2, 1982

This exhibition, organized by the Hudson River Museum, is being
sponsored by Chase Manhattan of California, Newport Beach office
Poster for the exhibition is partially funded by L.A. Louver Gallery

NEWPORT HARBOR ART MUSEUM
850 San Clemente Drive
Newport Beach, California 92660
(714) 759-1122

L.A. LOUVER is pleased to announce

L.A. LOUVER PUBLICATIONS

Featuring:

Max Cole

Charles Garabedian

Michael Goldberg

Robert Janz

Sandra Mendelsohn Rubin

Richard Shaffer

March 2-March 27, 1982

BROOKE ALEXANDER GALLERY

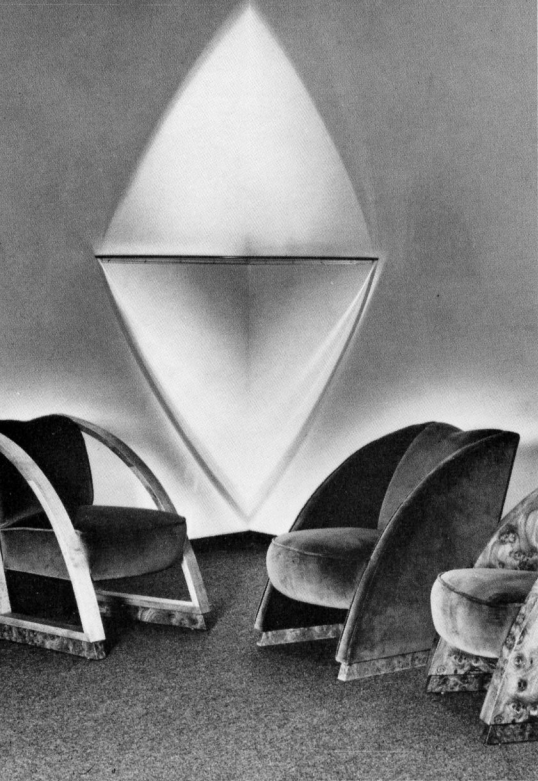
20 West 57th Street
New York, New York 10019
(212) 757-3721

L.A. LOUVER

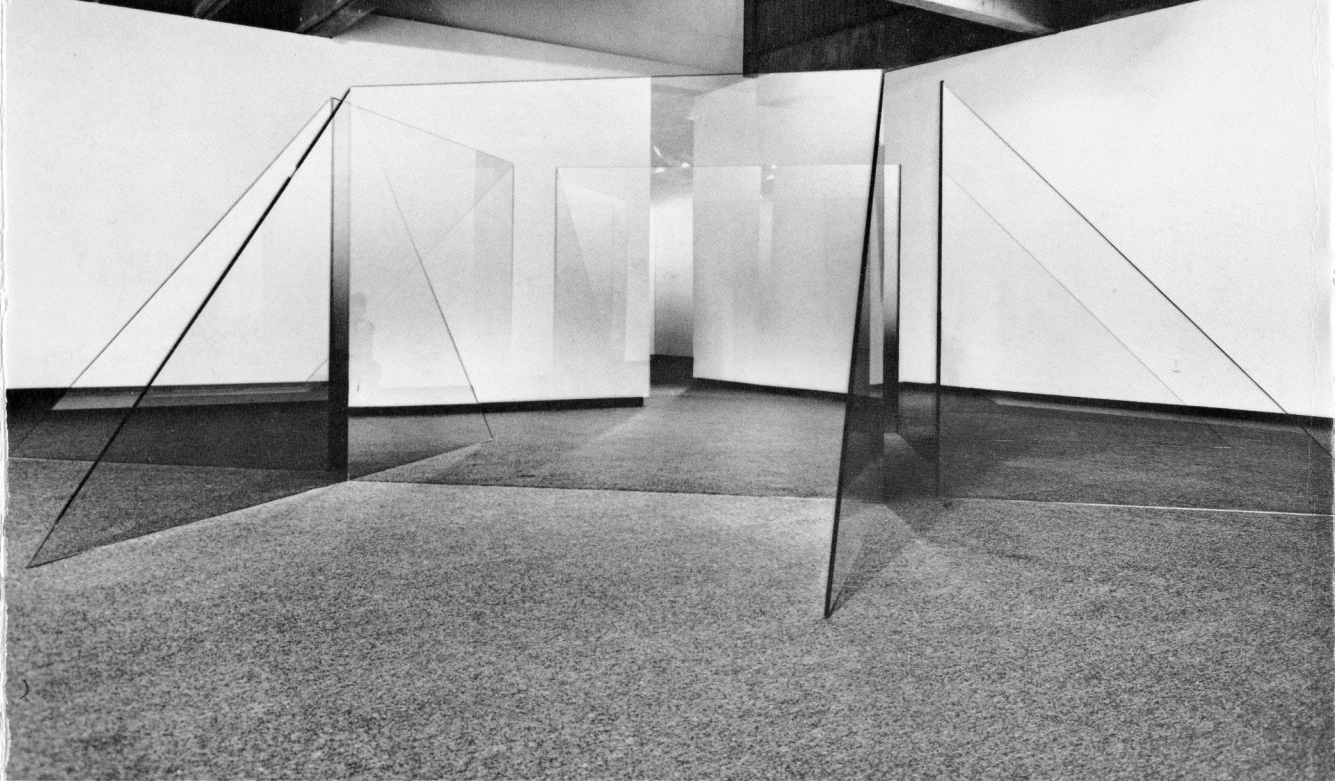
LIBRARY

AUG 26 1983

LOS ANGELES
MUSEUM OF ART



The Corner Lamp, 1981



The sculpture: *The Cat, Part II*, 1981



The Furniture de Lux, 1980 - 81

Installation photographs by Mary Bachmann at The Hudson River Museum, New York

LARRY BELL

Born 1939, Chicago, Illinois

Lives and works in Taos, New Mexico

WORKS IN PUBLIC COLLECTIONS

ALBRIGHT-KNOX GALLERY, Buffalo, NY.

ART GALLERY OF NEW SOUTH WALES, Sydney, Australia.

ART INSTITUTE OF CHICAGO, Chicago, Ill.

DALLAS MUSEUM OF FINE ARTS, Dallas, Tex.

DENVER ART MUSEUM, Denver, Co.

DES MOINES ART CENTER, Des Moines, Iowa.

DETROIT INSTITUTE OF ARTS, Detroit.

FORT WORTH ART CENTER, Ft. Worth, Tex.

SOLOMON R. GUGGENHEIM MUSEUM, New York.

LOS ANGELES COUNTY MUSEUM, Los Angeles.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

MUSEUM OF CONTEMPORARY ART, Caracas, Venezuela.

MUSEUM LUDWIG, Cologne, Germany.

MUSEUM OF MODERN ART, New York.

MUSEUM OF NEW MEXICO, Santa Fe, NM.

NATIONAL COLLECTION OF FINE ARTS, Smithsonian Institute,
Washington, D.C.

OAKLAND MUSEUM OF ART, Oakland, Ca.

PASADENA ART MUSEUM, Pasadena, Ca.

ROSWELL MUSEUM AND ART CENTER, Roswell, NM.

SAN FRANCISCO MUSEUM OF MODERN ART, San Francisco.

STEDLIJK MUSEUM, Amsterdam, Holland.

STEDLIJK MUSEUM, Rotterdam, Holland.

TATE GALLERY, London.

UNIVERSITY OF ARIZONA, Tucson, Arizona.

VICTORIA AND ALBERT MUSEUM, London.

WADSWORTH ATHENEUM, Hartford, Conn.

WALKER ART CENTER, Minneapolis, Minn.

WHITNEY MUSEUM OF AMERICAN ART, New York.

SELECTED EXHIBITIONS: (heavier type indicates one artist exhibit)

1959

LOS ANGELES COUNTY MUSEUM OF ART, Los Angeles. *Southern California Painting and Sculpture Annual.*

1961

HUYSMAN GALLERY, Los Angeles. *War Babies.*

1962

FERUS GALLERY, Los Angeles.

1963

FERUS GALLERY, Los Angeles.

1964

DWAN GALLERY, Los Angeles. *Boxes.*

PAVILION GALLERY, Balboa, Ca. *California Hard Edge Painting.*

1965

THE MUSEUM OF MODERN ART, New York. *The Responsive Eye.*

MUSEO DE ARTE MODERNA, San Paulo, *VIII Bienal de Sao Paulo.*

FERUS GALLERY, Los Angeles.

PACE GALLERY, New York.

1966

ROBERT FRASER GALLERY, London. *Los Angeles Now.*

THE JEWISH MUSEUM, New York. *Primary Structures.*

1967

PACE GALLERY, New York.

LOS ANGELES COUNTY MUSEUM OF ART, *Sculpture of the Sixties.*

STEDLIJK MUSEUM, Amsterdam.

GALERIA ILEANA SONNABEND, Paris, France.

SOLOMON R. GUGGENHEIM MUSEUM, New York.

1968

VANCOUVER ART GALLERY, Vancouver. *Los Angeles 6.*

WALKER ART CENTER, Minn. *6 Artists: 6 Exhibitions.*

MUSEUM FRIDERICIANUM, Kassel, Germany. *Documenta IV.*

PASADENA ART MUSEUM, Pasadena Ca. *Serial Imagery.*

1969

WALKER ART CENTER, Minneapolis. *14 Sculptors*

STEDLIJK VAN ABBE-MUSEUM, Eindhoven, Holland. *Kompas IV*

L.A. Louver

is pleased to

announce the opening
of an additional gallery

at

77 Market Street, Venice

The premiere exhibition

at

L.A. Louver Market Street:

New Works by Larry Bell

May 30 - June 30, 1981

Opening reception

Saturday, May 30,

11 - 6 p.m.

LIBRARY

JAN 22 1982

LOS ANGELES COUNTY
MUSEUM OF ART

THE MUSEUM OF MODERN ART, New York. *Spaces*.

MIZUNO GALLERY, Los Angeles.

1970

PACE GALLERY, New York.

THE TATE GALLERY, London, England. *Bell, Irwin, Wheeler*.

ACE GALLERY, Los Angeles.

1971

THE UCLA ART GALLERIES, Los Angeles, Ca. *Transparency*,

Reflection, Light, Space: 4 Artists.

PACE GALLERY, New York.

ACE GALLERY, Los Angeles.

HELMAN GALLERY, St. Louis, Missouri.

MIZUNO GALLERY, Los Angeles, Ca.

1972

PACE GALLERY, New York.

PASADENA ART MUSEUM, Pasadena, Ca.

WILAMARO GALLERY, Denver, Co.

FELICITY SAMUEL GALLERY, London.

KUNSTVEREIN, Hamburg, Germany. *USA West Coast*.

1973

PACE GALLERY, New York.

NEW YORK CULTURAL CENTER, New York. *3D into 2D*.

OAKLAND MUSEUM, Oakland Ca.

BONYTHON GALLERY, Sydney, Australia

1974

WHITNEY MUSEUM OF AMERICAN ART, New York.

MARLBOROUGH GALLERIA D'ARTE, Rome, Italy.

JFK CENTER FOR THE PERFORMING ARTS, Washington, D.C.

1975

HAYWARD GALLERY, London. *The Condition of Sculpture*.

TALLY RICHARDS GALLERY OF CONTEMPORARY ART, Taos, NM.

FORT WORTH ART MUSEUM, Fort Worth, Texas.

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L.A. Louver Market Street

L.A. Louver Venice Boulevard

L.A. Louver Publications

1976

WASHINGTON UNIVERSITY, St. Louis, Missouri.

NEWPORT HARBOR ART MUSEUM, Newport Harbor, Ca. *The Last Time I Saw Ferus: 1957 - 1966*.

WHITNEY MUSEUM OF AMERICAN ART, New York. *Two Hundred Years of American Sculpture*.

SANTA BARBARA MUSEUM OF ART, Santa Barbara, Ca.

ART MUSEUM OF SOUTH TEXAS, Corpus Christi, Texas.

1977

HAYDEN GALLERY, M.I.T., Cambridge, Massachusetts.

UNIVERSITY OF MASSACHUSETTS, Amherst, Massachusetts.

1978

MULTIPLES GALLERY, New York.

TEXAS GALLERY, Houston, Texas.

MUSEO DE ARTE CONTEMPORANEO DE CARACAS, Venezuela.

ROSWELL MUSEUM AND ART CENTER, Roswell, NM.

TALLY RICHARDS GALLERY OF CONTEMPORARY ART, Taos,

1979

SEBASTIAN-MOORE GALLERY, Denver, Co.

HANSEN FULLER GALLERY, San Francisco, Ca.

HILL'S GALLERY OF CONTEMPORARY ART, Santa Fe, NM.

TALLY RICHARDS GALLERY OF CONTEMPORARY ART, Taos,

MARIAN GOODMAN GALLERY, New York.

JANUS GALLERY, Venice, Ca.

1980

THE VICE PRESIDENTS'S HOUSE, Washington, D.C.

HILL'S GALLERY OF CONTEMPORARY ART, Santa Fe, NM.

FRUIT MARKET GALLERY, Edinburgh, Scotland. *New New Mexico*.

TALLY RICHARDS GALLERY OF CONTEMPORARY ART, Taos, NM.

1981

MARIAN GOODMAN GALLERY, New York.

THE HUDSON RIVER MUSEUM, New York.

77 Market Street, Venice, California 90291 213-399-9393

55 North Venice Boulevard, Venice, California 90291 213-392-8695

55 North Venice Boulevard, Venice, California 90291 213-392-8695

Cubes

Larry Bell

March 18–April 29



Untitled Cubes

2006

glass

20 x 20 x 20 inches

PHOTOGRAPHY:

Thomas P. Vinetz

**FRANK
LLOYD
GALLERY**

Frank Lloyd Gallery, Inc.

2525 Michigan Avenue, B5b

Santa Monica, California 90404

PH: 310 264-3866

FX: 310 264-3868

www.franklloyd.com

February 16, 2006

For immediate release

Larry Bell: Cubes

March 18—April 29, 2006

Reception: March 18, 5:00 to 7:00 p.m.

The Frank Lloyd Gallery is pleased to announce an exhibition of Larry Bell's glass cubes from March 18 through April 29. A new series of transparent boxes, which continue the artist's work with the properties of light, space and reflection, will be presented. The sculptures, made by a highly refined process of vacuum coating transparent glass panels, present an illusive and phenomenal experience.

Larry Bells' work emerged in the mid-1960's, and is often included in major exhibitions of Minimal art. His work was shown in the first exhibit to focus on Minimal art, "Primary Structures", at the Jewish Museum in 1966. Bell's work was also included in the seminal Museum of Modern Art exhibit, "The Responsive Eye" in 1965. More recently, Bell's work was prominently presented in the Museum of Contemporary Art's show, "A Minimal Future? Art as Object 1958-1968", and discussed at length in the catalogue essays.

This Frank Lloyd Gallery exhibition marks Larry Bell's return to his signature form, the glass cube, and his return to Los Angeles. Bell is one of the most prominent and influential artists to have come out of the Los Angeles art scene of the 1960s, first showing at the Huysman Gallery, and then at Ferus. He became associated with the most important movements at the time, such as Light and Space art and what was described as "Finish Fetish" (a term coined by the late critic John Coplans). Bell has continued to investigate the complexities of highly refined surface treatments of glass, as well as large-scale sculptural installations.

Larry Bell was born in Chicago in 1938, and currently resides in Taos, New Mexico. The artist now maintains studios in Taos, New Mexico and Venice, California. Having grown up in the San Fernando Valley, Bell attended Chouinard Art School in Los Angeles from 1957 through 1959, where he was a student of Robert Irwin. He was extraordinarily successful as a young artist, and showed regularly at Pace Gallery in New York between 1965 and 1973. In September of 2005, Pace Wildenstein presented a show of works titled "Larry Bell: The Sixties".

His work is in public collections throughout the world, including The Museum of Modern Art, New York; The Albright-Knox Gallery, Buffalo; Art Institute of Chicago; Solomon R. Guggenheim Museum, New York; Los Angeles County Museum; Massachusetts Institute of Technology, Cambridge; Museum Ludwig, Cologne; San Francisco Museum of Modern Art; Stedelijk Museum, Amsterdam; Tate Gallery, London; Walker Art Center, Minneapolis; and the Whitney Museum of American Art.

The Frank Lloyd Gallery is located in Bergamot Station, at 2525 Michigan Ave., B5B, Santa Monica, California. Hours are Tuesday through Saturday, from 11 a.m. to 6 p.m. For more information, please contact Frank Lloyd at (310) 264-3866.

Frank Lloyd Gallery, Inc.
2525 Michigan Avenue, B5b
Santa Monica, California 90404
PH: 310 264-3866
FX: 310 264-3868
www.franklloyd.com

The Santa Barbara Museum of Art

Larry Bell

Iceberg and its Shadow

An exhibition organized by
the Fort Worth Museum,
Fort Worth, Texas

April 24-
May 23

~~ONE-MAN~~
Fred Eversley

Sculpture
April 29-
May 30

LIBRARY

NOV 18 1976

LOS ANGELES COUNTY
MUSEUM OF ART

Reception: April 30 from 5:30 to 7:30 p.m.

No-host bar Refreshments Music

Please present this invitation or your
membership card for admission to the reception.

Contemporary Works

in the
Art Rental
Gallery
Guest Curator:
Esther Bear

BELL, LARRY

The Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California 93101



Mrs. Mary Jane Block
11015 Oplico Dr.
Los Angeles, Calif 90024

Handwritten signature in white ink, possibly reading "X B B L".

wildine

GALLERIES OF CONTEMPORARY ART
903 RIO GRANDE BOULEVARD, N.W.
ALBUQUERQUE, NEW MEXICO 87104

BELL,
LARRY

BULK RATE
U.S. POSTAGE
PAID
PERMIT NO. 388
Albuquerque, N.M.

Maurice Tuckman
L.A. County Museum of Art,
5904 Wilshire Blvd.
Los Angeles, CA 90036

SELECTED PUBLIC COLLECTIONS

Art Institute of Chicago
Dallas Museum of Fine Arts
Denver Art Museum
Detroit Institute of Arts
Soloman R. Guggenheim Museum, New York
Los Angeles County Museum of Art
Museum of Modern Art, New York
National Collection of Fine Arts, Smithsonian
Institute, Washington
San Antonio Museum of Art
San Francisco Museum of Modern Art
Tate Gallery, London, England
Whitney Museum, New York

SELECTED ONE-ARTIST EXHIBITIONS

Pace Gallery, New York 1965, 1967, 1970, 1971, 1972, 1973
Sledelijk Museum, Amsterdam 1967
Ace Gallery, Los Angeles 1970, 1971
Galerie Rudolf Zwirner, Cologne, Germany 1970
Felicity Samuel Gallery, London, England 1972
Pasadena Art Museum, Pasadena, California 1972
Bonython Gallery, Sydney, Australia 1973
Oakland Museum, Oakland, California 1973
Marlborough Gallerie D'Arte, Rome, Italy 1974
Santa Barbara Museum of Art, Santa Barbara, California 1976
Santa Fe Festival of the Arts, Santa Fe, New Mexico 1978
Marian Goodman Gallery, New York 1979, 1981
Hudson River Museum, Yonkers, New York 1981

LARRY BELL / New Work

June 5-July 11, 1981

Opening reception for the artist
Friday, June 5, 1981 6-8 p.m.

WILDINE GALLERIES

903 Rio Grande Boulevard, N.W.
Albuquerque, New Mexico 87104
(505) 243-5770

NEW WORK

May 22 - July 3, 1993

Reception for the artist:

Saturday, May 22, 1993

4:00 p.m. - 6:00 p.m.

Kiyo Higashi Gallery

8332 Melrose Avenue

Los Angeles, Ca 90069

213 655 2482

Tuesday - Saturday

11:00 a.m. - 6:00 p.m.

and by appointment

Larry Bell

New Sculpture

September 20-October 29, 1983

You are cordially invited to a preview
opening on Monday, September 19, 1983
from 8 to 10 p.m., Atlantic Richfield
Plaza, beneath the Twin Towers,
Fifth and Flower Streets,
Los Angeles 90071



ARCO
CENTER
FOR
VISUAL
ART

A not-for-profit gallery funded by Atlantic Richfield Company
Atlantic Richfield Plaza, 505 S. Flower Street, Los Angeles,
California 90071

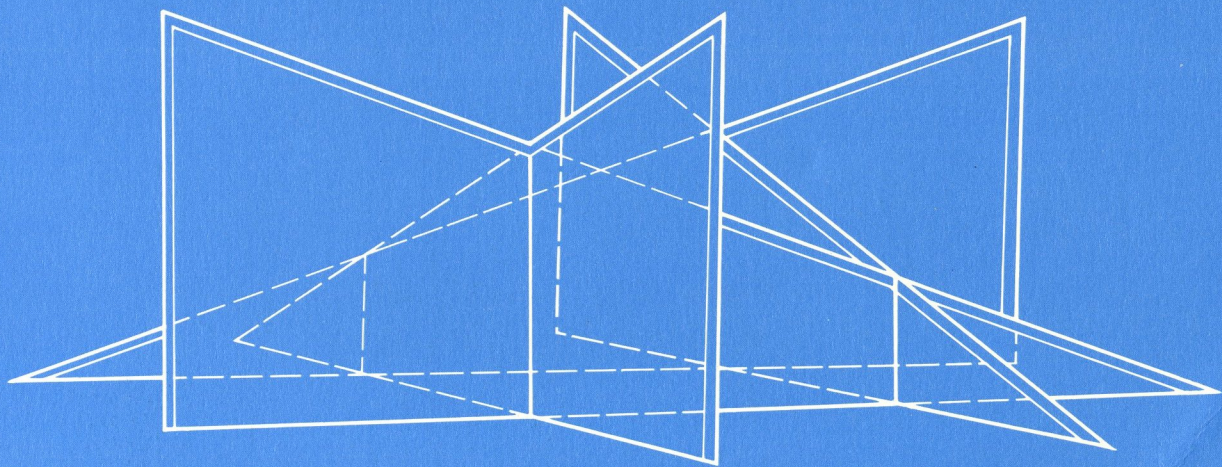
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SP ✓

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←

LIBRARY

OCT 21 1983

LOS ANGELES COUNTY
MUSEUM OF ART



The Pink Compass, (eye level working drawing)

Cover:

The Pink Compass, 1983
pink laminated glass
72" x 216" x 216"

Photograph: Thomas P. Vinetz

Sandra Haber

Dreamscapes: Photographs
October 10-November 19, 1983

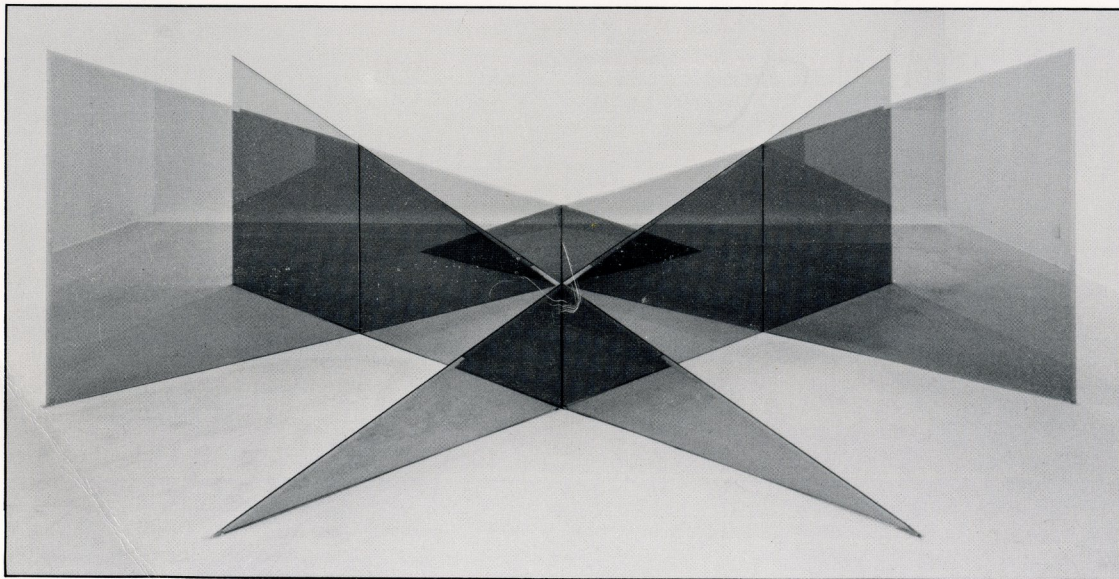


India, 1982 color print

Larry Bell

New Sculpture

September 20-October 29, 1983



BELL, LARRY

You Are Cordially Invited
To Attend An Exhibition of

Recent Works
by
LARRY BELL

Reception For The Artist
Friday, June 3, 1988
5-7 p.m.

Exhibition: June 3-30, 1988

 SENA GALLERIES WEST

Plaza Mercado
116-118 West San Francisco Street
Santa Fe, New Mexico 87501
(505) 982-8808

larry bell
paintings 1960s

may 21 - july 9, 1994
reception for the artist:
saturday, may 21, 1994
4:00 - 6:00 p.m.

kiyo higashi gallery
8332 melrose ave
los angeles, ca 90069

tel: 213 655 2482
fax: 213 655 7016
tues - sat
11:00 a.m. - 6:00 p.m.
and by appointment

YOU ARE CORDIALLY INVITED TO A
PREVIEW PARTY FOR THE ARTIST

LARRY BELL

SEPTEMBER 16 6 – 8 p.m.

LIBRARY

JUL 1983

LOS ANGELES COUNTY
MUSEUM OF ART

MUSEUM OF FINE ARTS,

MUSEUM OF NEW MEXICO

SANTA FE RSVP 505/982-6412

LARRY BELL THE SIXTIES

SEPTEMBER 17 – DECEMBER 5, 1982
MUSEUM OF FINE ARTS,
MUSEUM OF NEW MEXICO
SANTA FE

LIBRARY

JAN 1983

**COUNTY
OF ART**

MUSEUM OF FINE ARTS, MUSEUM OF NEW MEXICO
PO BOX 2087
SANTA FE, NEW MEXICO 87503

Non-profit org.

U.S. Postage

PAID

Permit #127

Santa Fe, New Mexico

Maurice Tuchman, Curator of Mod
Art
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, Ca. 90036

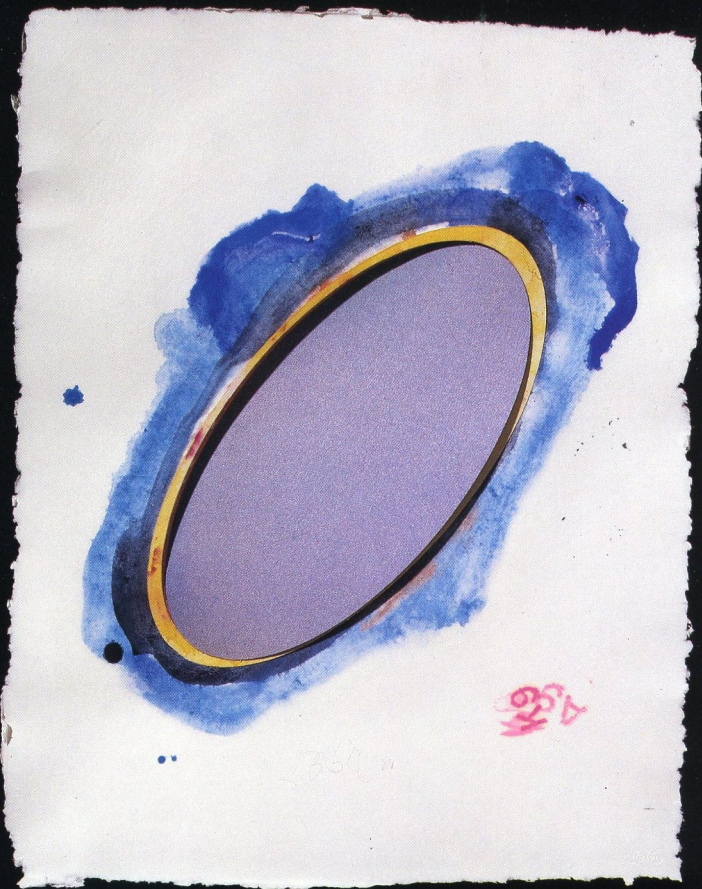
MIRAGE PAINTINGS

LARRY BELL

reception for the artist:
Thursday Sept 8, 1988
6:00-9:00 p.m.

Kiyo Higashi Gallery
8332 Melrose Avenue
Los Angeles, CA 90069

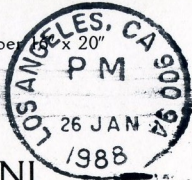
(213) 655-2482
Tuesday-Saturday
11:00-6:00 p.m.



LARRY BELL AT GEMINI

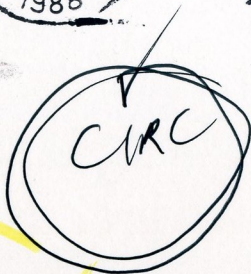
VAPOR DRAWING #55, 1988

vapor drawing/watercolor on hand molded paper 16" x 20"



LARRY BELL AT GEMINI

SERIES OF UNIQUE
ASSEMBLED RELIEFS
FEBRUARY 1988



RECEPTION FOR THE ARTIST IN
CONJUNCTION WITH THE LARRY BELL
EXHIBITION AT THE KIYO HIGASHI GALLERY,
8332 MELROSE AVENUE

FRIDAY 5 FEB 5:30-8:30 PM

Maurice Tuchman, Cur. Mod. Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

GEMINI G.E.L. 8365 MELROSE AVE
LOS ANGELES 90069 • 213 651-0513

ONE-MAN

VAPOUR DRAWINGS
LARRY BELL

MAY/OPENING RECEPTION MAY 4th/6-8
HILL'S GALLERY/110 W. SAN FRANCISCO/SANTA FE, NM

LIBRARY

MAY 18 1979

LOS ANGELES COUNTY
MUSEUM OF ART

L A R R Y B E L L
N E W W O R K

August 12 – Sept. 23
reception for the artist:
Saturday, August 12, 1989
4:00-6:00 p.m.

Kiyo Higashi Gallery
8332 Melrose Avenue
Los Angeles, CA 90069

(213) 655-2482
Tuesday-Saturday
11:00-6:00 p.m.

ONE-MAN

Larry Bell/Eric Orr

“Seasons Of The Fountain”

Drawings of the Solar Fountain on glass

January 17–February 18, 1978

Opening Reception

Tuesday Evening, January 17, 1978

from 5 to 7 P.M.



Marian Goodman Gallery

38 East 57th Street

New York City, New York

Tel: 755-3520

LIBRARY

JAN 19 1978

LOS ANGELES COUNTY
MUSEUM OF ART

BELL, LARRY

ONE-MAN

HILL'S GALLERY

LARRY BELL

NEW SCULPTURE AND
VAPOUR DRAWINGS / JUNE

BRUCE NAUMAN

NEW SCULPTURE / JUNE

LIBRARY

OCT 3 1980

LOS ANGELES COUNTY
MUSEUM OF ART



STEPHANIE BARRON
LOS ANGELES COUNTY MUSEUM
OF ART
5905 WILSHIRE BLVD.
LOS ANGELES, CA. 90036

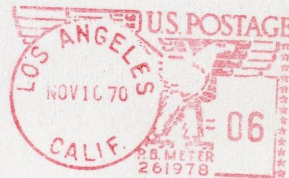


LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DEC 4 1970

LARRY BELL NOVEMBER ACE 10846 LINDBROOK DRIVE W L A

ACE
10846
LINDBROOK
L.A. 90024



MRS. HORACE BLACK
11015 OPHIER DR.
LOS ANGELES, CA. 90024

LARRY BELL
LARRY POONS
RICHARD PRINCE

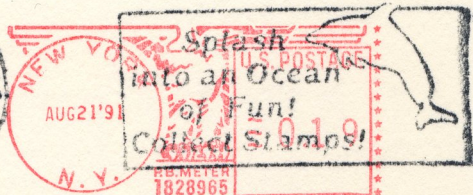
SEPTEMBER 7 – OCTOBER 5, 1991

OPENING RECEPTION: SEPT. 14th 6 – 8 PM

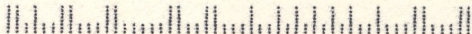
Pat Hearn Gallery

39 Wooster Street, New York, New York 10013

941-7055



Mr Maurice Tuchman
LACMA
5905 WILSHIRE BLVD
LOS ANGELES, CA 90036-4597



The Board of Trustees of
The Hudson River Museum cordially
invites you to attend the
opening of

New Work by Larry Bell including
glass installations, vapor drawings
and furniture.

Saturday, January 31, 1981
8–11 pm. Snow date: Saturday,
February 7, 1981

This exhibition and accompanying catalogue were
made possible in part with unrestricted funds from
sources such as GK Technologies, Inc., Haines
Lundberg Waehler, the members of the Hudson
River Museum and a grant from the National
Endowment for the Arts, a Federal agency.

LARRY BELL: NEW WORK

NORTH TO THE MUSEUM

Henry Hudson Parkway to 253rd Street exit,
extreme right to Riverdale Avenue which
becomes Warburton Avenue at Main Street,
Yonkers, continue to 511 Warburton Avenue
(entrance at Trevor Park); or Conrail R.R.
Hudson Division Local to Glenwood Station,
walk up hill, make first left, and walk through
Trevor Park to Museum.

WEST TO THE MUSEUM

Hutchinson River Parkway or Major Deegan
Expressway to Cross County Parkway west to
Saw Mill River Parkway north, exit at Yonkers
Avenue, bear right onto Ashburton Avenue,
continue to Warburton Avenue, turn right and
proceed to Museum.

SOUTH TO THE MUSEUM

Saw Mill River Parkway to Farragut Parkway.
Hastings exit right, continue on Farragut to wide
left at traffic light onto Main Street, then left onto
Warburton Avenue, proceed about three miles
south to the Museum; or Tappan Zee Bridge or
Cross Westchester Expressway to Route 9,
south on Route 9 to Hastings-on-Hudson, bear
right at fork onto Warburton Avenue, continue
about three miles south to the Museum.

For the opening, the Museum is providing
shuttle bus service between Conrail's Glen-
wood Station and the Museum.

From Station to Museum: 8:05, 9:05, and
10:05 p.m.

From Museum to Station: 8:45, 9:45, 10:45 and
11:45 p.m.

Please confirm Conrail schedule: (212) 532-4900.

RM
11 Warburton Ave.
Yonkers, N.Y. 10701

BELL, LARRY

Non-profit Org.
U.S. Postage
PAID
Permit No. 311
Yonkers, N.Y.

Maurice Tuchman, Curator of
Modern Art
Los Angeles Cty. Mus. of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

ONE MAN

Vapor Drawings

LARRY BELL

May 31-June 23

Reception: May 31

5:30-7:30 pm

Hansen Fuller Gallery

San Francisco

LIBRARY

JUN 1 1973

LOS ANGELES PUBLIC
LIBRARY

Installation & Drawings

PATRICK IRELAND

May 31-June 23

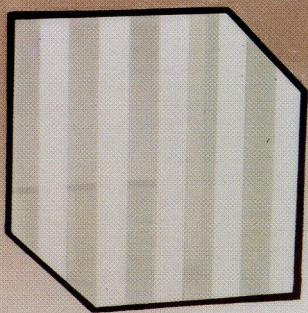
Reception: May 31

5:30-7:30 pm

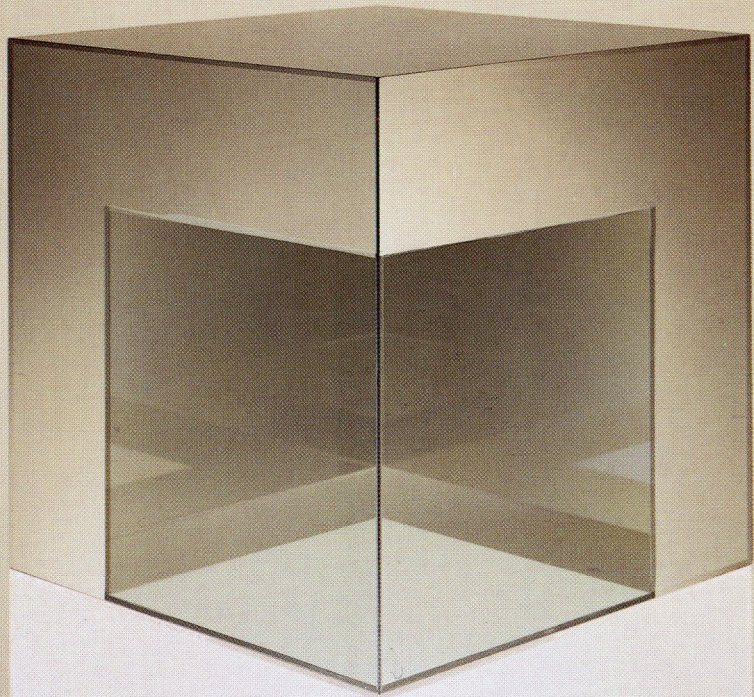
Hansen Fuller Gallery

228 Grant Avenue

San Francisco



Untitled, Larry Bell, 1961, mirrored glass, wood, paint, 12" x 12" x 5"
Kiyo Higashi Gallery 8332 Melrose Ave. L.A. CA 90069 (213) 655-2482, photo: T. Vinetz



Cube #20-2-92, Larry Bell, 1992, coated glass, 20" x 20" x 20"

Kiyo Higashi Gallery 8332 Melrose Ave. L.A. CA 90069 (213) 655-2482, photo: P. O'Connor

BELL, LARRY

L A R R Y B E L L

then and now

Sept 2 - Oct 10, 1992

Reception for the artist:

Wednesday, Sept 2, 1992

6:00 - 8:00 p.m.

Kiyo Higashi Gallery

8332 Melrose Avenue

Los Angeles, CA 90069

(213) 655 - 2482

Tues - Sat 11:00 - 6:00 p.m.

Wednesday until 8:00 p.m.

DNE-MAN

LARRY BELL

**RECENT WORK IN NEW MEXICO:
VAPOR DRAWINGS**

LIBRARY

JAN 10 1979

December 17, 1978 — January 16, 1979

**LOS ANGELES COUNTY
MUSEUM OF ART**

**Opening Reception, Sunday, December 17
3:30 Until 5:00 P.M.**

ROSWELL MUSEUM AND ART CENTER

ROSWELL MUSEUM & ART CENTER
11th and Main Sts., Roswell, N.M. 88201

LIBRARY - LOS ANGELES
COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD.
LOS ANGELES, CAL. 90036

Non-Profit Org.
U. S. POSTAGE
PAID
Roswell, N. M.
Permit No. 10

The staff of L.A. Louver
cordially invite you to attend
a reception for the artist
and
to celebrate the opening of an additional gallery
L.A. LOUVER MARKET STREET
NEW WORKS by LARRY BELL
Friday evening, May 29, 1981
7PM/10PM

Cocktails and Buffet
Valet Parking
R.S.V.P. 392-8695

77 Market Street
Venice, California, 90291
(Tony Bill Production Studios)

177 Post Street
San Francisco, CA 94108

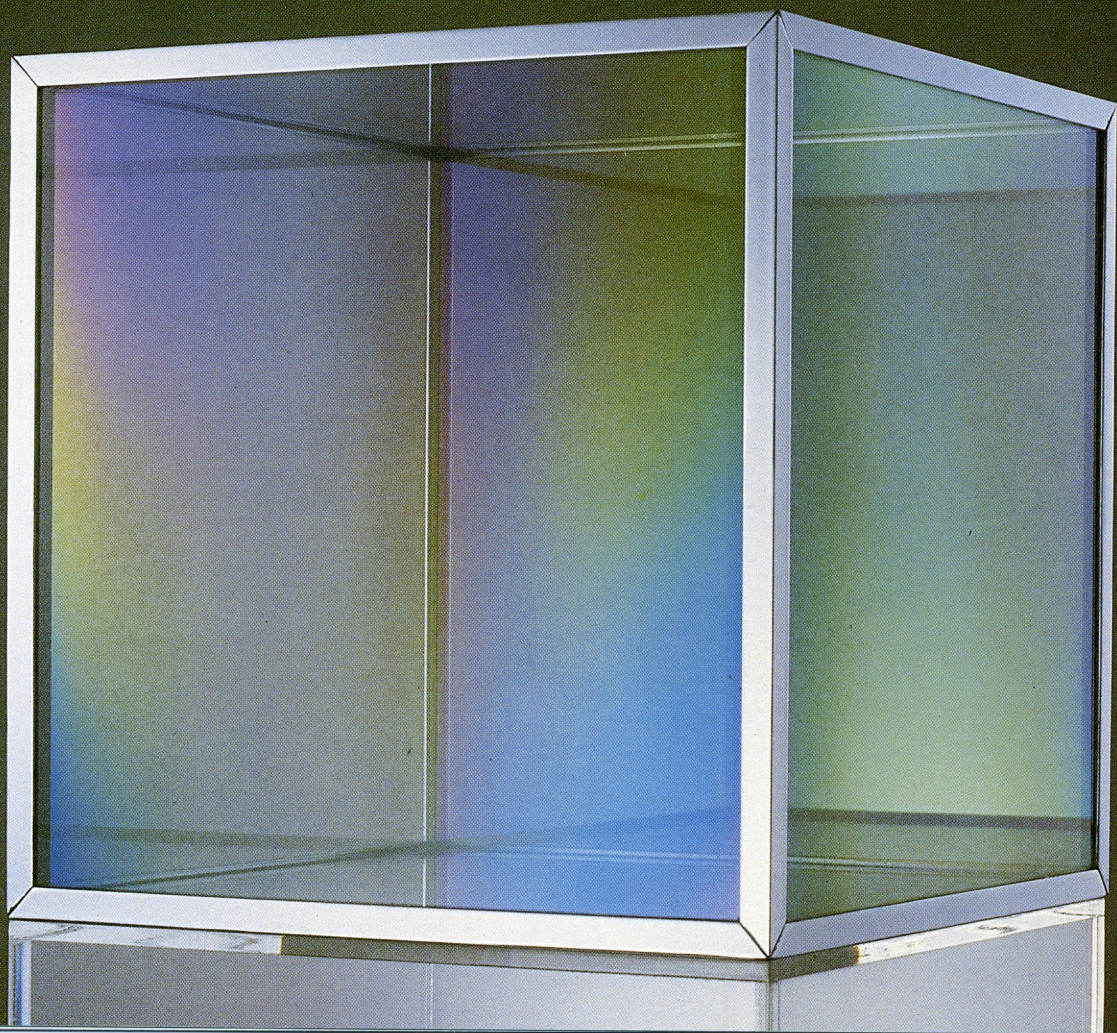
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Mr. Maurice Tuchman
L.A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

BRAUNSTEIN/QUAY GALLERY

Since 1961



BRAUNSTEIN/QUAY GALLERY

Since 1961

177 Post Street, San Francisco, CA 94108 415-392-5532

NEW WORKS

by

LARRY BELL

and

PETER VOULKOS

April 1-May 2, 1987

Reception: April 1, 5:30-7:30 pm

◀ Larry Bell: 8" Cube,
Vacuum-processed glass, 1986.

Peter Voulkos, Bronze Icebucket, ▶
14½" x 19" diameter, 1986.



THE OAKLAND MUSEUM LARRY BELL

Art Special Gallery January 23 March 11, 1973

Reception for the artist: Friday, Jan. 26, 8-10 P.M.

THE OAKLAND MUSEUM
1000 OAK STREET
OAKLAND, CA 94607

DNE-MAN

BELL, LARRY

Non-Profit Organization

U. S. Postage

PAID

Permit No. 2418
OAKLAND, CALIF.

Kenneth Donahue, Director
Los Angeles Co. Museum of Art
5905 Wilshire Blvd.
Los Angeles, Calif. 90036

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

FEB 16 1973

LARRY

BELL *AT GEMINI*

LARRY BELL AT GEMINI

ASSEMBLED RELIEFS

UNIQUE WORKS OF WATERCOLOR/VAPOR

DRAWINGS/COLLAGE ON HAND CAST PAPER

MIRAGE CONSTRUCTIONS

UNIQUE WORKS OF PAPER/MIXED MEDIA ON

CANVAS

SEPTEMBER-OCTOBER 1988

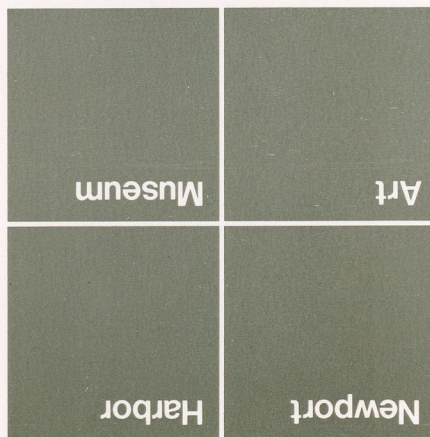
GEMINI G.E.L. 8365 MELROSE AVENUE

LOS ANGELES 90069 213 651-0513

GALLERY HOURS M-F 9:30-5:30, SAT 11:00-5:00



CAROL S. ELIEL
LOS ANGELES COUNTY MUSEUM OF
ART
5905 WILSHIRE BLVD.
LOS ANGELES, CA 90036



BELL, LARRY

LIBRARY

MAR 19 1982

LOS ANGELES COUNTY
MUSEUM OF ART

Newport Harbor Art Museum

850 San Clemente Drive
Newport Beach, California 92660

Museum hours

Tuesday-Sunday, 11 a.m. to 5 p.m.
Friday evenings, 5 to 9 p.m.
Closed Mondays
(714) 759-1122

**The Board of Trustees
cordially invites you to attend
the Members' Preview for
the exhibitions**

Thursday, March 4, 1982
7:00 to 10:00 p.m.

Fine Arts Patrons' Preview
6:00 to 7:00 p.m.

On the Ellipse

Works by Larry Bell
Great, Sullivan, and Hester
Galleries

The Larry Bell exhibition has been
made possible by a grant from
Chase Manhattan of California,
Newport Beach Office.

Sollie 17

by Edward Kienholz and
Nancy Reddin Kienholz
Irvine Gallery

The Kienholz exhibition has been
partially funded by David Steinmetz
and Leon and Molly Lyon. Loan
arrangements have been made
through the courtesy of a private
collection and L. A. Louver
Gallery, Venice, California.

This Invitation admits two



Larry Bell New Sculpture
September 20–October 29, 1983



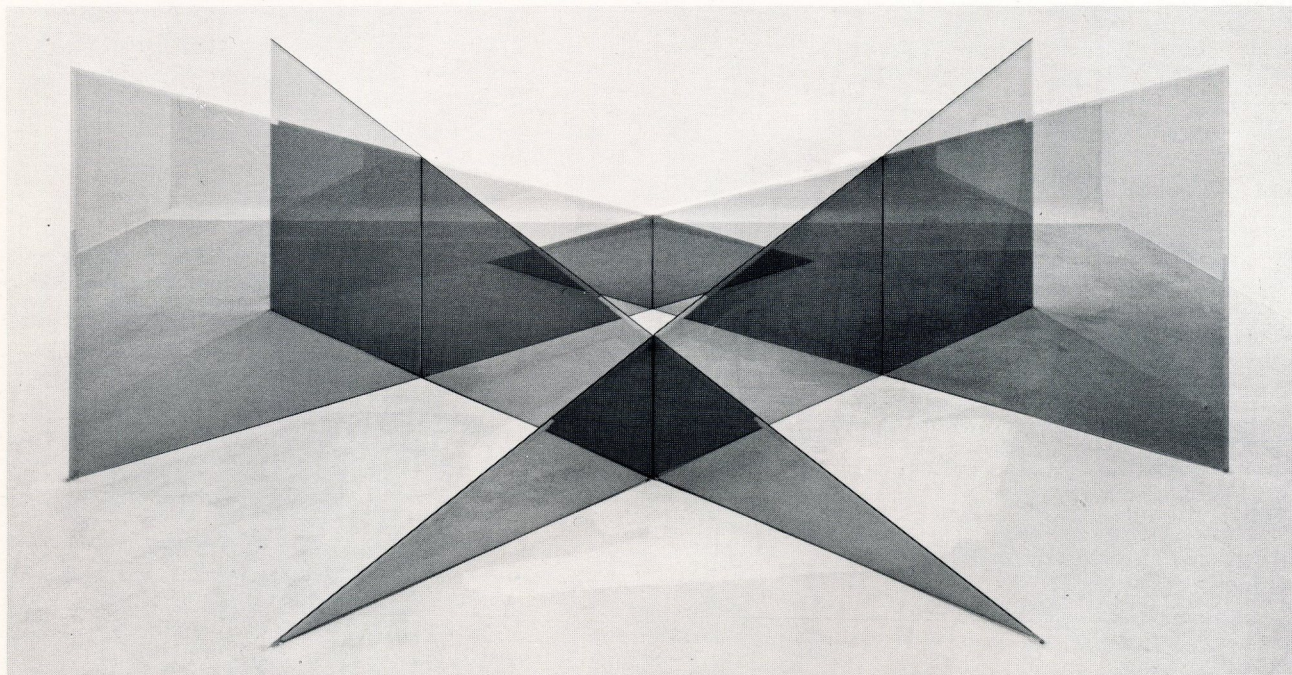
BELL, LARRY

L.
NOV 04 1983
LOS ANGELES
MUSEUM OF

Atlantic Richfield Plaza
Fifth and Flower Streets
Los Angeles, CA 90071



A not-for-profit gallery funded by Atlantic Richfield Company



The Compass was designed to be built in concrete, a potential commission for the City of Albuquerque. The points were to be oriented towards El Paso, Denver, Los Angeles, and Oklahoma City. *The Pink Compass* is the same scale, except for the thickness of the parts. Its orientation in this exhibition will probably depend on the floor. It is constructed of quarter-inch laminated peach-colored glass, making one-half inch total thickness. The trade name for this color is Pink Rosa. There are many other possible configurations to this sculpture, as with all my recent sculptural works. The panels join at a compound mitre, the first time I have used such a technique. A long-overdue thanks to Oscar Abeyta of Trident Consolidated Industries for his skill in fabricating this piece for me.

My studio has always contained many projects in various stages of development. In 1980 I was asked to develop a sculpture utilizing glass and water for a large building in New York. I called this piece *The Improbable Flow*, partly because of how improbable I thought it was that they asked me in the first place. I will improvise a working model of *The Improbable Flow* at this presentation with many new elements to observe. It will probably be more of a light show than a water sculpture. I hope to learn something from this installation, and I hope the ARCO audience will find it interesting.

Larry Bell

Catalogue of the Exhibition

The Pink Compass, 1983

½" laminated Pink Rosa glass

72" × 216" × 216"

The Improbable Flow, Maquette #4, 1983

Mixed media (water, glass, strobe lights)

Size to be determined at time of installation



Foreword

It is with great pleasure that I welcome Larry Bell's new sculpture to the ARCO Center for Visual Art. Two major works are being exhibited for the first time here. One is a glass sculpture entitled *The Pink Compass*. The other is a water and light sculpture representing a new concept for the artist.

Well-known since the early 1960s, Larry Bell has always worked with shape and volume, primarily in glass. Throughout the 1970s, his work involved the effects of light as it reflected from and transmitted through his sculptures. Vaporous coatings selectively applied to the glass refract the true nature of the light striking the surfaces. In the 1980s the artist began to experiment with diverse mediums. Non-coated glass, pulsating light, and moving streams of water have captured his imagination and are being incorporated into his oeuvre.

With this presentation of *The Pink Compass*, the public is treated to a sculpture whose concept and design represent a departure from previous work. The opposing triangular glass slabs sit on a grid of parallel intersecting lines, are uncoated, monumental in size, and uniform Pink Rosa in color. The shape and color of the glass were in part inspired by the size of the ARCO gallery and the color of the end-cut and stained wood floor upon which the work stands.

Whatever the impact of its immediate surroundings, a truly great sculpture retains its presence and power. So it is with *The Pink Compass*, which remains visually compelling from any angle or under any lighting condition. Surprising configurations and levels of density are revealed as the observer moves around its space.

The second work in the exhibition, entitled *The Improbable Flow, Maquette #4*, occupies its own room. It is a transitional work. In fact, the artist thinks of it as an extension of his own studio in Taos, New Mexico where the piece was experimented with and perfected. A curtain of water falling from the ceiling is illuminated by high-speed stroboscopic lights. The light's frequency can be adjusted to arrest our perception of the downward flow of water, so that we see what appear to be droplets suspended in space. It can also be adjusted to make the water appear to flow upward. Standing next to the piece, we hear the water as it splashes into its collector trough and feel the rush of its descent, but we perceive the water as unmoving. The artist's "de Lux" furniture is placed around the room for observers to sit on and enjoy the sculpture. This also completes the studio environment.

We are fortunate indeed to be able to debut two new works by a major American artist. Larry Bell, having

moved from southern California to New Mexico in order to "control my distractions," is seen all too infrequently in Los Angeles.

Finally, I would like to thank Larry and his assistant, Michael Levison, for their tireless work and guidance, Janet Webb for an intelligent and beautiful catalogue design, and Tom Vinetz for photography under duress. A special thanks goes to the staff of the ARCO Center for Visual Art—Eddie Fumasi and Sally Rainwater.

Fritz A. Frauchiger
Director

Larry Bell Biography

Born in Chicago, Illinois, 1939. Lives and works in Taos, New Mexico.

One-man Exhibitions

Sheldon Memorial Art Gallery,
University of Nebraska, Lincoln, 1983.
The Detroit Institute of Arts, Michigan, 1982.
Tally Richards Gallery, Taos, New Mexico,
1982, 1981, 1980, 1979, 1978, 1975.
Museum of Fine Arts, Museum of New Mexico,
Santa Fe, 1982.
Milwaukee Art Museum, Wisconsin, 1982.
Erica Williams/Anne Johnson Gallery,
Seattle, Washington, 1982, 1978.
Ruth S. Schaffner Gallery, Santa Barbara, California, 1982.
Marian Goodman Gallery, New York City, 1982, 1981, 1979.
Newport Harbor Art Museum, California, 1982.
Trisolini Gallery, University of Ohio, Athens, 1981.
Wildine Galleries, Albuquerque, New Mexico, 1981.
L.A. Louver Gallery, Venice, California, 1981.
The Hudson River Museum, Yonkers, New York, 1981.
Hill's Gallery, Santa Fe, New Mexico, 1980.
Sebastian-Moore Gallery, Denver, Colorado, 1980, 1979.
Janus Gallery, Venice, California, 1979.
Hansen Fuller Gallery, San Francisco, California, 1979.
Multiples Gallery, New York City, 1979, 1978.
Roswell Museum and Art Center, New Mexico, 1978.
University of New Mexico, Albuquerque, 1978.
Texas Gallery, Houston, 1978.
Delahunty Gallery, Dallas, Texas, 1978.
Federal Reserve Bank, Boston, Massachusetts, 1977.
University of Massachusetts, Amherst, 1977.
Hayden Gallery, Massachusetts Institute
of Technology, Cambridge, 1977.
Art Museum of South Texas, Corpus Christi, 1976.
Santa Barbara Museum of Art, California, 1976.
Washington University, St. Louis, Missouri, 1976.
Fort Worth Art Museum, Texas, 1975.

Marlborough Galleria D'Arte, Rome, Italy. Traveled to
 Turin, Verona, Venice and Milan, 1974–1975.
 Mizuno Gallery, Los Angeles, California, 1975, 1971, 1969.
 Bonython Gallery, Sydney, Australia, 1973.
 Oakland Museum, California, 1973.
 Pace Gallery, New York City,
 1973, 1972, 1971, 1970, 1967, 1965.
 Felicity Samuel Gallery, London, England, 1972.
 Wilamaro Gallery, Denver, Colorado, 1972.
 Pasadena Art Museum, California, 1972.
 Helman Gallery, St. Louis, Missouri, 1971.
 Ace Gallery, Los Angeles, California, 1971, 1970.
 Galerie Rudolf Zwirner, Cologne, Germany, 1970.
 Stedelijk Museum, Amsterdam, Holland, 1967.
 Ferus Gallery, Los Angeles, California, 1965, 1963, 1962.

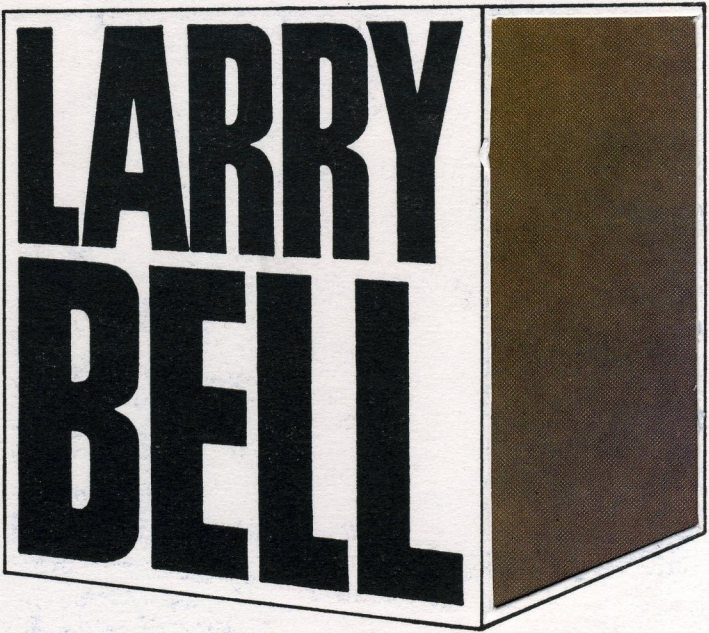
Selected Group Exhibitions

100 Years of California Sculpture,
 The Oakland Museum, California, 1982.
74th American Exhibition, The Art Institute of
 Chicago, Illinois, 1982.
Art in Los Angeles: Seventeen Artists in the Sixties,
 Los Angeles County Museum of Art, California, 1981.
 Traveled to San Antonio Museum of Art, Texas, 1982.
Here and Now: 35 Artists in New Mexico,
 The Albuquerque Museum, 1980.
Beyond Object, Aspen Center for the Visual Arts,
 Colorado, 1980.
*Contemporary Sculpture: Selections from the Collection
 of MOMA*, The Museum of Modern Art, New York, 1979.
Artistas Internacionales en la Colección, Museo de Arte
 Contemporaneo de Caracas, Venezuela, 1978.
Contemporary Sculpture in New Mexico,
 Museum of Fine Arts, Santa Fe, 1976.
War Resisters League Exhibition,
 Heiner Friedrich Gallery, New York, 1976.
Painting and Sculpture in California: The Modern Era,
 San Francisco Museum of Modern Art, California, 1976.
 Traveled to National Collection of Fine Arts,
 Smithsonian Institution, Washington, D.C., 1977.
Two Hundred Years of American Sculpture,
 Whitney Museum of American Art, New York, 1976.
Sculpture: American Directions, 1945–1975,
 National Collection of Fine Arts, Smithsonian
 Institution, Washington, D.C., 1975.
Projets Pour "La Defense", Gallerie Sonnabend,
 Paris France, 1974.
Art Now: 1974, John F. Kennedy Center for the
 Performing Arts, Washington, D.C., 1974.
Illuminations and Reflections, Whitney Museum of
 American Art, New York, 1974.
Art in Space: Some Turning Points, Detroit Institute
 of Arts, Michigan, 1973.

11 Los Angeles Artists, Hayward Gallery, London,
 England, 1971. Traveled to Palais des Beaux
 Arts, Brussels, Belgium, and Kunstverein, Berlin,
 Germany, 1971–1972.
Works for New Spaces, Walker Art Center,
 Minneapolis, Minnesota, 1971.
American Art Since 1960, Princeton University,
 New Jersey, 1970.
Looking West, Joslyn Art Museum, Omaha, Nebraska, 1970.
A Decade of California Color, Pace Gallery, New York, 1970.
Larry Bell, Robert Irwin, Doug Wheeler, The Tate Gallery,
 London, England, 1970.
69th American Exhibit, The Art Institute of Chicago,
 Illinois, 1970.
Spaces, The Museum of Modern Art, New York, 1969.
West Coast: '49–'69, Pasadena Art Museum,
 California, 1969.
Kompas IV—West Coast USA, Stedelijk Van
 Abbe-Museum, Eindhoven, Holland, 1969.
14 Sculptors: The Industrial Edge, Walker Art Center,
 Minneapolis, Minnesota, 1969.
Serial Imagery, Pasadena Art Museum, California, 1968.
Documenta IV, Museum Fridericianum, Kassel,
 Germany, 1968.
6 Artists: 6 Exhibitions, Walker Art Center,
 Minneapolis, Minnesota, 1968.
The 1960's, The Museum of Modern Art, New York, 1967.
Guggenheim International Exhibition, Solomon R.
 Guggenheim Museum, New York, 1967.
American Sculpture of the Sixties, Los Angeles County
 Museum of Art, California, 1967.
New Modes in California Painting and Sculpture,
 La Jolla Museum of Art, California, 1966.
Primary Structures, The Jewish Museum, New York, 1966.
Los Angeles Now, Robert Fraser Gallery, London,
 England, 1966.
Shape and Structure, Tibor De Nagy Gallery,
 New York, 1965.
VIII Bienal de Sao Paulo, Museo de Arte Moderna,
 Sao Paulo, Brazil, 1965. Traveled to:
 National Collection of Fine Arts, Smithsonian
 Institution, Washington, D.C., 1965–1966.
The Responsive Eye, The Museum of Modern Art,
 New York, 1965.
Seven New Artists, Sidney Janis Gallery, New York, 1964.
Boxes, Dwan Gallery, Los Angeles, California, 1964.
War Babies, Huysman Gallery, Los Angeles,
 California, 1961.
Southern California Painting and Sculpture Annual,
 Los Angeles County Museum of Art, California, 1959.

The Pink Compass was photographed by Thomas P. Vinetz. Larry Bell at
 work on *The Improbable Flow* was photographed by Gus Foster.

BELL, LARRY
ONE-MAN



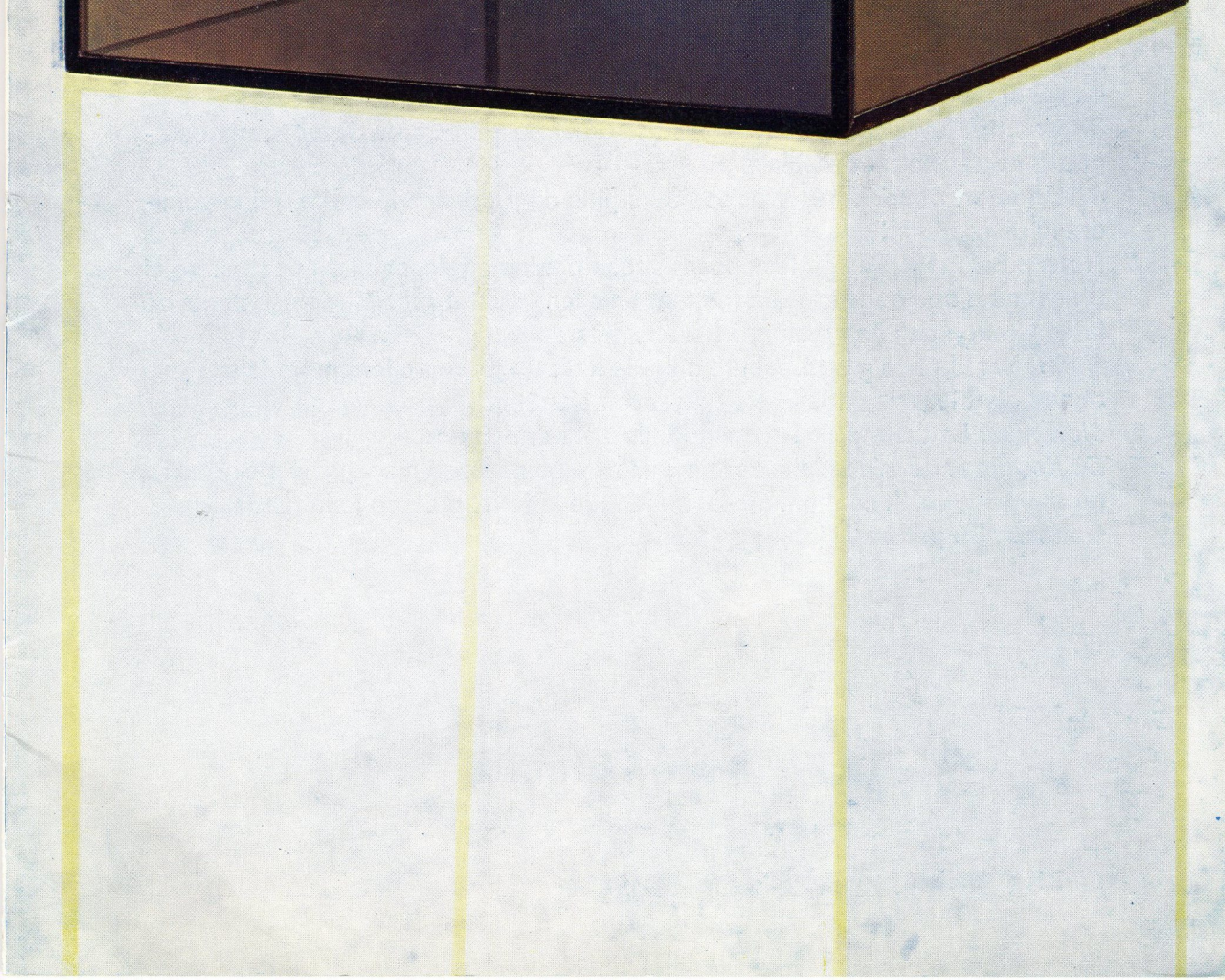
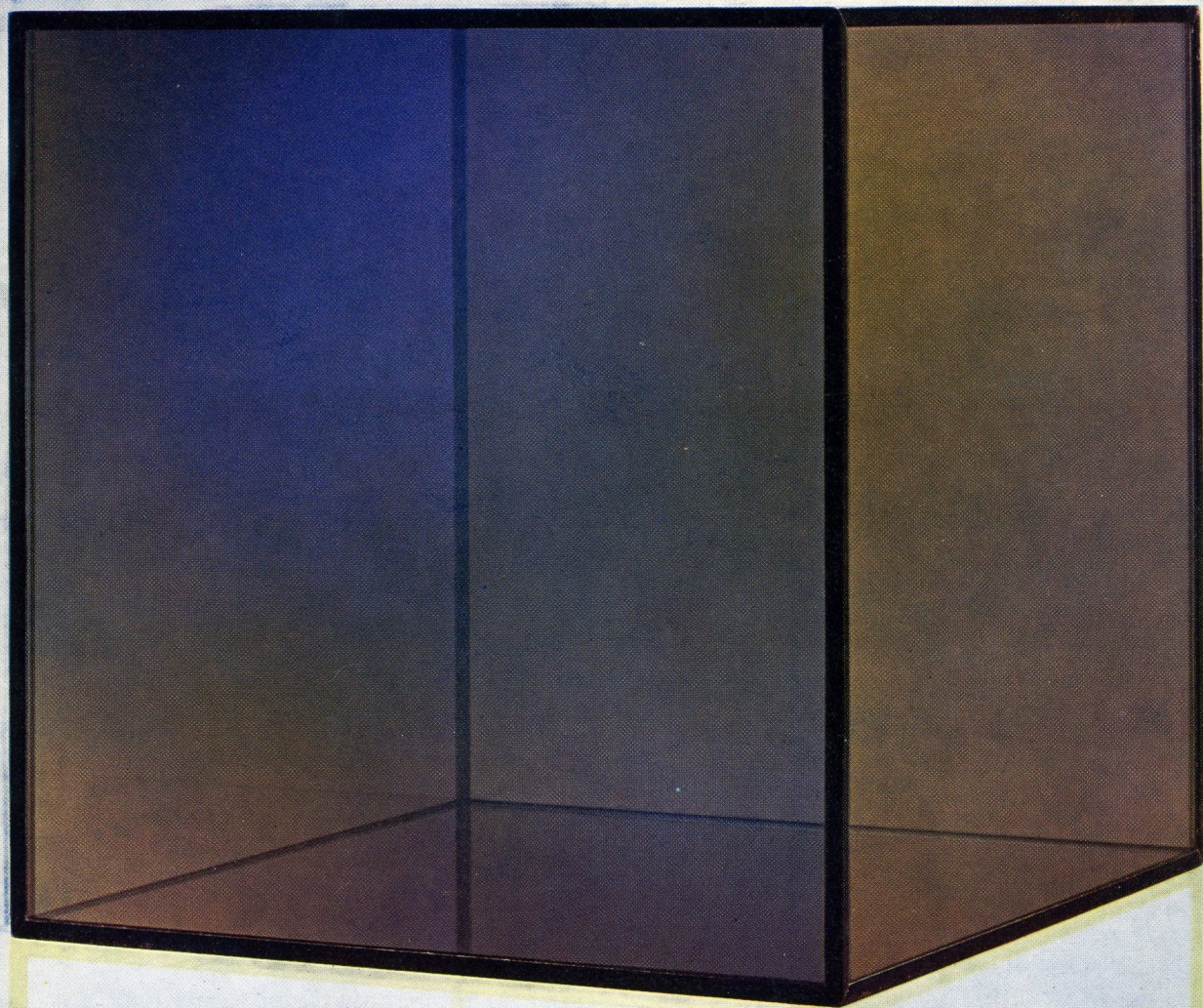
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« Tout est pareil sauf la composition, et puisque la composition est différente et le sera toujours, tout n'est pas pareil. Tout n'est pas pareil puisque le temps de la composition et le temps dans la composition sont différents. La composition est différente, voilà qui est certain... La composition n'est pas là, mais elle va être là et nous sommes ici. Le temps est déjà passé pour nous naturellement. »

Gertude Stein, *Composition as Explanation* (1926).

Rien ne peut mieux décrire notre situation que ces mots de Stein sur l'art et la sensibilité historique. Plus que jamais nous vivons au futur antérieur, notre présent à nous. Or certains aspects particuliers de la peinture et de la sculpture américaines actuelles n'évoquent le passé que pour le mettre entre parenthèses, le nier ou le renier, et favoriser un nouvel élan. Bell et ses amis nous obligent à penser à l'art d'aujourd'hui en tenant compte de ses prédécesseurs immédiats, ainsi que des précédents qu'on lui impute aux temps plus lointains du purisme, du constructivisme, et du néo-plasticisme. Cette réflexion approfondie sur le style, la forme et l'histoire est en soi bien caractéristique d'un radical changement de climat. Il me faut donc d'abord considérer ce que cette situation nouvelle implique immédiatement pour le critique américain.

1. Un scepticisme croissant à l'égard des catégories critiques établies et de leur application à l'œuvre de certains très jeunes artistes, particulièrement intéressants.
2. Un plus grand intérêt porté à l'apport potentiel de l'esthétique formelle et de l'analyse linguistique.
3. Une méfiance accrue envers les thèses et postulats sous-jacents aux catégories et aux normes établies.
4. Un effort pour définir avec toujours plus de prudence le cadre qui circonscrit le discours critique.

Nous pouvons aussi voir les choses sous un autre angle, celui du peintre. Voici un extrait d'une conversation mettant en scène quatre grands représentants de la génération des expressionnistes abstraits :

Hofmann : Un très grand peintre chinois a dit un jour que lorsqu'on faisait une œuvre d'art le plus difficile était de savoir s'arrêter.

Newman : La théorie de l' « image finie » est une fiction.

De Kooning : Je m'abstiens de la « finir ». Je peins jusqu'à ce que je me détache de ma peinture. A ce moment-là, ou bien je la jette, ou bien je la garde.

Gottlieb : En général, j'interroge ma vie.

Comparons maintenant le ton et la teneur de ces phrases avec la remarque suivante de Frank Stella : « Nous savons que nous pouvons aller jusqu'au bout et qu'une peinture peut être finie, ce dont les expressionnistes abstraits ont toujours douté. Pour nous, une fois que notre peinture est achevée, nous disons ou bien qu'elle est ratée, ou qu'elle ne l'est pas. Mais nous ne disons pas qu'elle n'est peut-être pas véritablement finie. »

Il y a bien eu un changement de climat, de ton et de propos. C'est que, dans l'ensemble, il ne s'agissait plus d'**exprimer** mais de **faire**. Pendant les quinze années qui ont vu l'émergence de l'art américain sur la scène internationale, Américains et Européens ont partagé certains engagements fondamentaux, certaines allégeances essentielles. A de rares — mais remarquables — exceptions près, ils étaient engagés sur la voie de l'esthétique et du style de l'expression, de l'expressionnisme. La recherche par les Américains d'un objet d'art absolument immédiat, autonome et littéral, traduit une désaffection à l'égard du répertoire de valeurs, de choix, et de métaphores teintées d'existentialisme, qui animaient des échanges comme celui que nous avons cité, entre Newman, De Kooning, Hofmann et Gottlieb. Pour beaucoup d'entre nous l'actuel changement de climat ne signifie pas seulement le passage d'une rhétorique heglienne à une rhétorique wittgensteinienne. Il correspond à un sentiment de malaise agoraphobique qui nous surprend dans la vaste arène des hypothèses métaphysiques reçues. Il révèle le désir de redéfinir et de circonscrire avec rigueur, d'une part le domaine du possible, d'autre part ce qui n'est plus possible. Les conséquences en sont une croissante austérité du langage et du style, un art de plus en plus « réductif » et une critique sans cesse plus analytique. C'est pourquoi l'art de Bell et de sa génération tend à se définir autant par ce qu'il exclut et rejette que par ce qu'il établit ou présente.

L'œuvre de Bell incarne un paradoxe fondamental. Chacune de ses boîtes a la perfection conceptuelle et fonctionnelle de la machine, l'intransigeante autonomie de l'**objet** tout en comportant une gamme de possibilités pour l'auto-annihilation de cet objet. Bien sûr, la présence de chacune est qualifiée ou niée par la construction de verre et de glace qui absorbe la réalité environnante. Mais son étourdissant éventail de modes et de nuances de réflexion et de transparence refuse par là la simplicité de la forme cubique, menace l'intégrité de la pureté des surfaces, enfin annule au moment où il est défini, le vide intérieur qu'elles établissent. Ces boîtes proposent une infinité de correspondances entre le réel et l'imaginaire, entre l'absence de relief et la profondeur, entre un

sens de l'espace visuel et un sens cinétique. Nous comprenons donc tout de suite qu'elles sont la transcription d'une relation dialectique, celle-là même qui anime une bonne part de la meilleure peinture contemporaine, entre la matérialité de la peinture et son optacité. Ce ne sont ni des « colour field paintings » à la Olitski, ni des objets ; elles colonisent plutôt un **no man's land** entre deux des démarches les plus résolues et les plus constantes de l'art américain contemporain. Leur perfection et leur somptuosité impersonnelle sont à la base de leur fonction profondément critique.

A première vue, bien sûr, rien ne semble plus facile qu'une boîte de Bell. Son fini est impeccable — du moins pour le spectateur, car Bell se désole de ses imperfections invisibles. On n'a pas oublié — et on sourira de cette allusion apparemment incongrue — l'éternel et presque mythique mécontentement dont Giacometti accablait sa « **quincaillerie** ». Ce fini impeccable représente cependant des considérations ou des conditions purement esthétiques. Il introduit une sorte de « **degré zéro de l'écriture** » qui favorise l'existence de cette expression personnelle et contemporaine. Pour ce jeune Californien comme pour tant d'autres membres de sa génération, la technique est un instrument à dompter qui n'entraîne aucune angoissante acrobatie morale d'acceptation ou de réconciliation. Elle est là pour qu'on s'en serve effectivement avec une ampleur et une profondeur qui donnent à la panoplie du soudeur un air vaguement artisanal. D'une manière générale, pour ces jeunes artistes l'emploi des matières plastiques, de la fibre de verre, des peintures industrielles, des vernis, des machines et, dans le cas de Bell, d'un matériel d'optique perfectionné, a mené à la disparition de la facture au profit d'une œuvre toujours plus conceptuelle.

Le résultat en est la fusion du concept et de la chose. C'est l'intellect pur et le matériau pur qui constituent les limites du domaine de Bell. La résonance expressive de l'objet est sublimée, dans la tradition moderniste, en sa logique formelle et visuelle. Elle n'est plus expliquée par une déviation — fût-elle minime — de la plus mince des tolérances, mais elle s'incarne dans la dynamique formelle et la stratégie de la démarche. Il ne reste pas de trace du fondement et des aspirations du constructivisme et de ses dérivés. On pense plutôt à Jasper Johns et à ses peintures de cibles et de drapeaux, et à la

manière dont l'absence de relief en soi, prise pour point de départ de l'autonomie picturale, a été interrogée et fouillée à travers l'emploi d'images dont la nature même était d'être plates. Bell, construisant un objet tri-dimensionnel avec un matériel doté d'une profondeur inhérente et infinie, convertit une tautologie en sa propre négation.

C'est sur cette subtile prise de conscience des conditions et des modalités de la vue et de la perspection que se fonde l'œuvre de Bell depuis ses peintures de 1960.

Les boîtes que j'ai vues à Los Angeles il y a deux ans portaient en surface des figures (ovales, ellipses, parallélogrammes) revêtues d'un fini mat ou transparent. Là encore, l'effet de ces formes essentiellement cursives était paradoxal. Certes, les inter-réflexions produisaient un effet complexe presque éblouissant, mais elles servaient aussi à simplifier, accentuer et définir le plan sur lequel elles étaient inscrites. Par là même elles donnaient un **point d'ancrage** et une touche d'esthétisme à la présence fragmentaire de leur proche environnement. En général, les miroirs prêtent à la réalité une portée théâtrale. Or, toutes choses étant égales, ces figures jouaient un rôle plus ou moins analogue à celui des objets ou des personnages qui se trouvent à la surface des Pistoletto. C'est-à-dire qu'elles apportaient ce point d'orientation, cette suggestion d'échelle qui facilitaient l'intégration du spectateur à l'œuvre.

L'élimination ultérieure de ces formes, la mise au point d'une gamme de techniques de réflexion et de transmission, de renvoi des couleurs, ont à la fois éliminé des surfaces cette qualité d'esthétisme élémentaire et contribué à dominer le sens du moi et de l'environnement chez le spectateur qui appréhende désormais un continuum spatial étendu ou intensifié, modifié ou arrêté, crée ou nié à l'infini par la surface réfléchissante.

C'est le mérite propre à l'art réflexif de Bell que de stimuler en chacun de nous la prise de conscience — tendre et troublante — de notre propre perception. La boîte, le raffinement et la distinction d'une sensibilité nourrie, provoque ainsi une crise de la vision. De ces objets nets et beaux se dégage l'étrange et rare poésie de la captoptrique, s'écoule un flot de métaphores visuelles fondées sur une matérialité irréductible mais ambiguë et centrées sur la relation sujet-objet. Derrière l'opaque surface réfléchissante comme derrière les lunettes de soleil de Californie se cache la **vue** : l'objet devenu **une cosa mentale**.

Annette Michelson, New York, mai 1967.

DES CUBES EN PLEIN ARC-EN-CIEL

« Le cube, image de la quintessence »,
André Breton (Fronton virage)

Or, platine, rhodium, vaporisés sous vide, se déposent en une mince pellicule sur des plaques de verre. Ces parois teintées et assemblées feront leur choix dans le rayonnement de la lumière, tout comme des filtres. Les procédés de Larry Bell — on en parle comme on parlerait de ceux de Raymond Roussel — appartiennent à une alchimie sans illusions. Il ne s'agit pas de dérober à la nature une nouvelle façon de voir et de sentir. Ici se déclenche seulement la perception de celui qui assiste à un jeu de reflets où la lumière se met en scène et ne met en scène qu'elle-même. Le dispositif fonctionne sans rien emprunter au dehors, interminablement, et la couleur semble irradier à partir des cubes de Bell comme s'ils étaient le lieu d'une machinerie invisible, engendrée pour son propre éblouissement. Les objets de Bell, par leur forme cubique, méritent encore d'être rapprochés des productions rêvées par les alchimistes. La poussière de soleil qui en recouvre les faces doit sans doute à la régularité de celles-ci quelque chose de sa présence. Les polyèdres choisis pour contenir et moduler les chatoiements de cette poudre d'or et de platine éveillent en nous comme le souvenir d'une silencieuse musique de chambre. Mais les boîtes expulsent toute référence métaphysique. Bell va plus loin que Richard Lippold dont les pièges aériens en fils d'or et d'argent enfermaient encore l'espace et le temps. D'un coup de dés péremptoire, Bell a décidé de piéger ce qui est simplement là : la couleur. Le regardeur se place devant le cube posé sur un support transparent qui fait

office d'appel de lumière. Il voit d'abord un cristal opaque comme un miroir ou un cube transparent jusqu'à l'invisibilité, produit d'une genèse industrielle, et s'émerveille de la perfection de sa réalisation.

Puis pourvu que la lumière change ou que le visiteur se rapproche, les faces du cube deviennent transparentes; elles révèlent toute une architecture intérieure, tandis que commence le ressassement coloré. La lumière bleutée et orangée joue dans toutes les couleurs du prisme, les arêtes et les parois cachées viennent au-devant de la scène composer un second jeu de surfaces et de lignes, comme si une série nouvelle de cristaux s'emboîtait et se réfléchissait dans le cube primitif, changé en un cristal vertigineux.

Enfin, si le spectateur consent à s'arracher à demi, du coin de l'œil, au théâtre des métamorphoses du cube, celui-ci vient s'inscrire dans l'espace qui l'environne. Mais il ne l'ordonne pas autour de lui, comme font les sculptures. Il se contente d'être là, parmi nous, tacitement ironique, aussi troublant que les labyrinthes de glaces des fêtes foraines.

D*ans une époque frénétique, malade d'images, Larry Bell répond au vœu d'Albert Gleizes qui écrivait en 1921, dix ans après le tintamarre futuriste : « La caractéristique de l'époque actuelle est un acheminement certain vers le repos et le silence. »*

Pour contempler ces boîtes silencieuses, abandonnées sur un chemin de lumière par le Petit Poucet de Californie, on se défait de son bagage de symboles, de métaphores et d'illusions. Il n'y a plus de rêves, de lyrisme, mais une structure suffisante qui éclate et n'éclate pas, toujours au bord de la disparition et du gel. Entre ce joyau occupé à se montrer et celui qui le regarde surgit le sentiment que l'idée d'une chose et cette chose elle-même se confondent enfin, sans histoires.

Raphaël Sorin.

1939 Né à Chicago, Illinois, le 6 décembre 1939.

Education :

1957-1959 Chouinards Art Institute, Los Angeles, California.
Vit et travaille en Californie.

Expositions personnelles :

1962 Ferus Gallery, Los Angeles, California.
1963 Ferus Gallery, Los Angeles, California.
1965 Pace Gallery, New York City.
1965 Ferus Gallery, Los Angeles, California.
1967 Pace Gallery, New York City.

Expositions collectives :

1961 Huysman Gallery, Los Angeles, California.
1958-1959 Los Angeles County and Vicinity Annual, Los Angeles.
County Museum.
1964 Sidney Janis Gallery, New York City.
1965 Pace Gallery, New York City, Five at Pace.
1965 Sao Paulo Biennale, VIII de 1965.
1965 The Responsive Eye, Museum of Moderne Art, New York City.
1966 Art of the 60's, Museum of Modern Art, New York City.
1967 A New Aesthetic, Washington Gallery of Moderne Art.
1967 Sculpture of the 60's, Los Angeles County Museum.

Collections publiques :

Pasadena Art Museum; Albright-Knox Museum; Buffalo, N.Y.; Museum of Modern Art, N.Y.C.; Whitney Museum of American Art, N.Y.C.



larry bell *fraction #5333* mixed media on watercolor paper 12 x 12 inches 1999

L BELL, LARRY

ARTIST'S FILE

larry bell

fraction of the fractions

aug. 7 - sept. 4, 1999

opening reception:

saturday, aug. 7

4 - 6 p.m.

kiyo higashi gallery

8332 melrose avenue

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tuesday - saturday

11 a.m. to 6 p.m.

or by appointment

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larry bell *bronze stickman #17* fabricated, approximately 6' tall 1998

ARTIST'S FILE

LARRY BELL
Maquettes from SUMER



1-26 SEPTEMBER 1998

RECEPTION: 10 SEPTEMBER 1998, 5:30-7:30 PM

Visit us at the San Francisco International Art Exposition, 2-4 October 1998, Fort Mason Center

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LARRY BELL

SCULPTURE AND DRAWINGS

NOVEMBER 1 THROUGH DECEMBER 2

RECEPTION SATURDAY, NOVEMBER 1, 1997
6 UNTIL 8 PM

GALERIE SIMONNE STERN

518 JULIA AT CAMP
NEW ORLEANS, LA

"MAQUETTE: STICKMAN #24," 1994
FABRICATED BRONZE MODEL, 25 X 14 X 7 INCHES
PHOTOGRAPH BY PAUL O'CONNOR

DONNA C. PERRET
DIRECTOR

LARRY BELL

BORN 1939, Chicago, IL
Presently lives and works in Taos, NM

HONORS & AWARDS

- 1990 Governor's Award for Excellence and Achievement in the Arts (Visual Arts), State of New Mexico
- 1975 National Endowment for the Arts, grantee
- 1970 Guggenheim Foundation, fellowship
- 1962 Copley Foundation, grantee

SELECTED SOLO EXHIBITIONS

- 1997 "Sculpture & Drawings," Galerie Simonne Stern, New Orleans, LA
- "Fractions," New Gallery, Houston, TX
- "Glass and Paper," Reykjavik Municipal Art Museum, Kjarvalsstadir, Iceland
- "Fractions," Dartmouth Street Gallery, Albuquerque, NM
- "Zones of Experience: the Art of Larry Bell," retrospective, The Albuquerque Museum, NM, catalogue
- 1996 "Fractions," New Directions Gallery, Taos, NM
- "Sumer," Art et Industrie, New York, NY
- Brawnstein/Quay Gallery, San Francisco, CA
- 1994 Kiyo Higashi Gallery, Los Angeles, CA; 1977, 78, 1990-93
- Galerie Rolf Ricke, Köln, Germany
- 1989 Musée d'Art Contemporain, Lyon, France
- 1982 The Detroit Institute of Arts, MI
- 1973 Pace Gallery, New York, NY; 1965, 67, 69, 79, 81
- 1965 Ferus Gallery, Los Angeles, CA, 1962, 63

SELECTED GROUP EXHIBITIONS

- 1997 "Drawing Invitational," Galerie Simonne Stern, New Orleans, LA
- 1996 "Larry Bell," Kiyo Higashi Gallery, Los Angeles, CA
- "Sumer: A Work in Progress," Bolder Museum of Contemporary Art, CO
- "Larry Bell-Mirage Works," Joy Tash Gallery, Scottsdale, AZ
- "In dem Man schaut, erkennt Man," (Donald Judd), Galerie Rolf Ricke, Köln, Germany
- 1988 Solomon R. Guggenheim Museum, New York, NY; 1987
- 1986 Museum of Contemporary Art, Los Angeles, CA; 1985
- 1985 Museum of Modern Art, New York, NY; 1965, 67, 69, 79, 81
- 1975 National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- 1964 Sidney Janis Gallery, New York, NY

SELECTED COMMISSIONED WORK

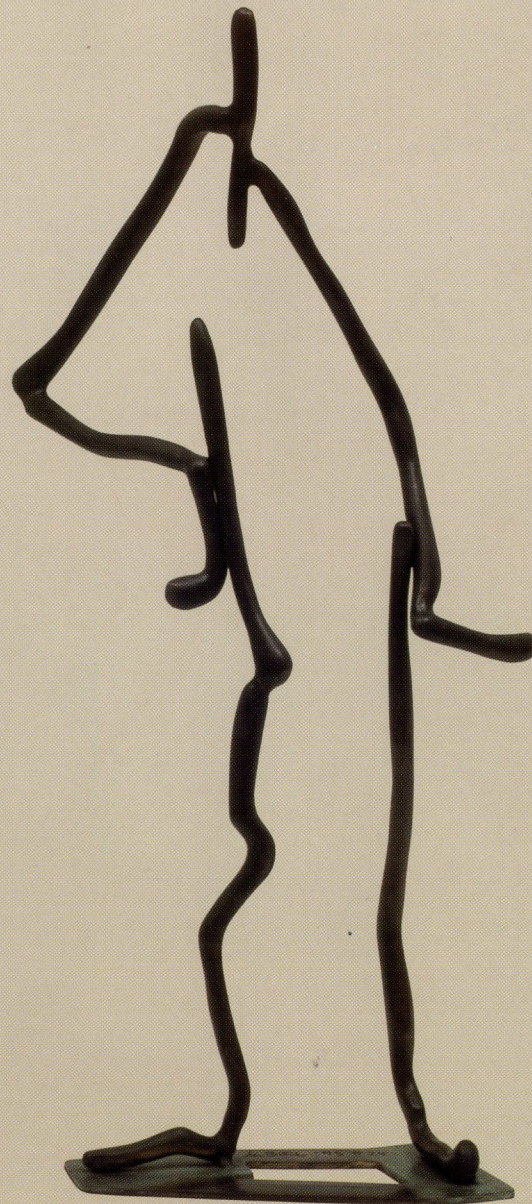
- Center for Contemporary Arts, Santa Fe, NM
- City of Abilene, Abilene Zoological Gardens, TX
- City of Denver, North Bank Park, Denver, CO (collaboration with Eric Orr)

Colorado Springs Fine Arts Center, CO
General Electric Corporation Headquarters, Fairfield, CT
General Services Administration, Federal Building and U.S. Courthouse, Springfield, MA

Peter B. Lewis, Cleveland, OH
National Institute of Health, Bethesda, MD
Dr. & Mrs. Richard Neuquist, Santa Ana, CA
San Antonio Museum of Art, TX
Carol and Eric Schwartz, Golden, CO
State of California, Long Beach Veterans' Memorial Building, Long Beach, CA
Valley Bank of Nevada, Reno, NA

SELECTED PUBLIC COLLECTIONS

- Albright-Knox Gallery, Buffalo, NY
- The Albuquerque Museum, NM
- Art Gallery of New South Wales, Sydney, Australia
- Art Institute of Chicago, IL
- Australian National Gallery, Canberra, Australia
- The Bernardo Collection, Funchal, Portugal
- Centre Georges Pompidou, Paris, France
- The Contemporary Museum, Honolulu, Hawaii
- Corning Museum of Glass, Corning, NY
- Dallas Museum of Arts, TX
- Denver Art Museum, CO
- Des Moines Art Center, IO
- Detroit Institute of Arts, MI
- Fort Worth Art Center, TX
- Solomon R. Guggenheim Museum, New York, NY
- Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- The Archer M. Huntington Art Gallery, University of Texas, Austin, TX
- Los Angeles County Museum of Art, CA
- Massachusetts Institute of Technology, Cambridge, MA
- The Menil Collection, Houston, TX
- Milwaukee Museum of Art, WI
- Minneapolis Institute of Art, MN
- Musée Saint-Pierre Art Contemporain, Lyon, France
- Museum Ludwig, Köln, Germany
- Museum of Contemporary Art, Caracas, Venezuela
- Museum of Contemporary Art, Los Angeles, CA
- Museum of Fine Arts, Houston, TX
- Museum of Modern Art, New York, NY
- Museum of New Mexico, Santa Fe, NM
- National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- Oakland Museum of Art, CA
- Roswell Museum and Art Center, NM
- San Francisco Museum of Modern Art, CA
- Norton Simon Museum, Pasadena, CA
- Stedelijk Museum, Amsterdam, Holland
- Stedelijk Museum, Rotterdam, Holland
- Tate Gallery, London, England
- University of Arizona, Tucson, AZ
- University of Texas, Austin, TX
- Walker Art Center, Minneapolis, MN
- Victoria and Albert Museum, London, England
- Whitney Museum of American, New York, NY



L BELL, LARRY

ARTIST'S FILE

L A R R Y • B E L L

Reception for the artist

Saturday, September 12, 1998

4 to 6 pm

Kiyo Higashi Gallery

8332 Melrose Avenue

Los Angeles, Ca 90069

213 • 655 • 2482

Ends November 14, 1998

Larry Bell New Work

27 May – 25 June 2005

Private view: 26 May, 6–8pm

Bernard Jacobson Gallery

6 Cork Street

London W1S 3EE

Telephone +44 20 7734 3431

Facsimile +44 20 7734 3277

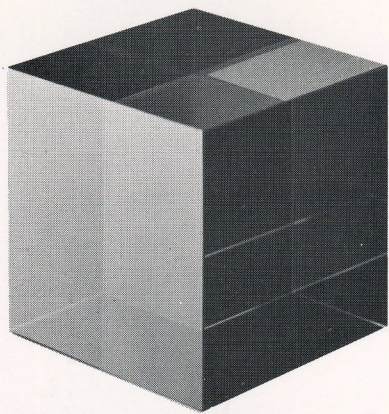
Email mail@jacobsongallery.com

Website www.jacobsongallery.com



BELL, LARRY

On exhibit in September.



Larry Bell Cube

Solid water-white optical crown glass 4-inch cube coated with gradient of incoel by the artist. Edition of 25 signed and numbered. Published by Multiples in cooperation with Pace Editions.

ONE-MAN



Ed Janss In-water photography

A series of signed color photographs of underwater life.

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MULTIPLES
MULTIPLES[®]

810 N. LaCienega Boulevard
Los Angeles, California 90069
Telephone: (213) 657-0526

JAN 7 1972



Mrs. Horace Block
11015 Ophir Dr.
Los Angeles, Ca 90024
B

Larry Bell

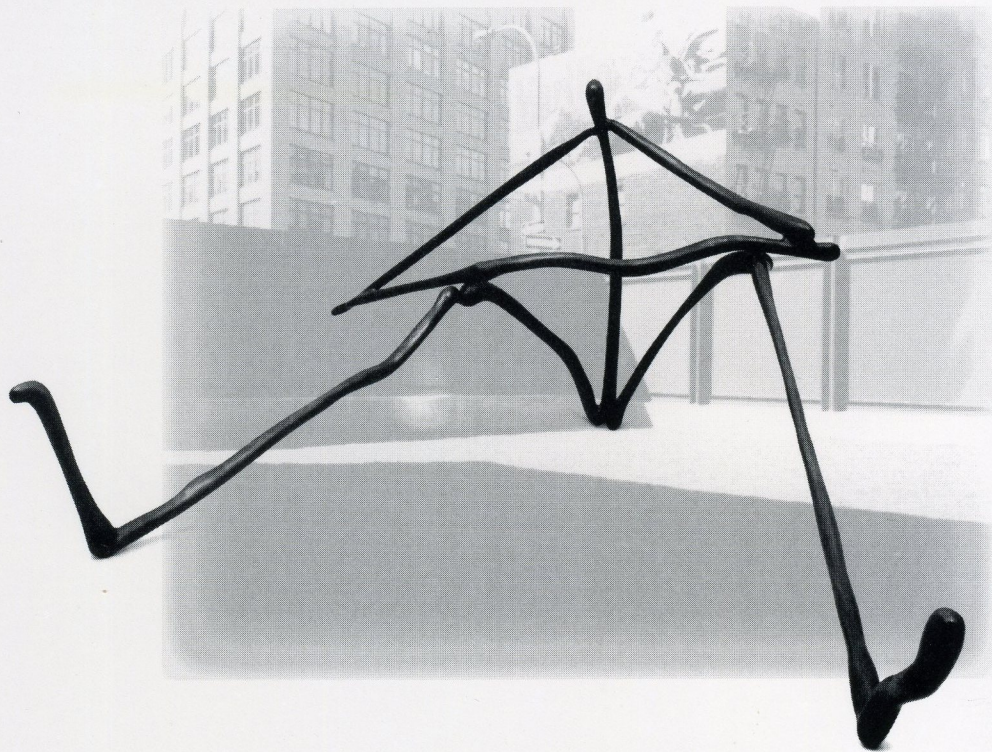
Sumer

September 6 - October 5

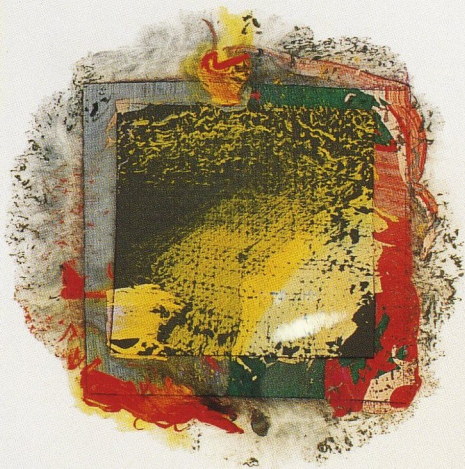
Reception: Tuesday, September 10, 6-8 pm

Art et Industrie 52 Thompson New York 10012 212 966 6800 www.artetindustrie.com

Front: *Stickman* #12 cast bronze



LARRY BELL



100 FRACTIONS

LARRY BELL



100 FRACTIONS

March 8 thru April 5, 1997

Tuesdays thru Saturdays, 10 - 6

Opening reception for the artist

March 8, from 3 - 6 p.m.

Earl McGrath Gallery

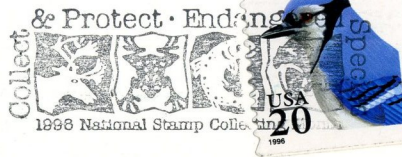
20 West 57th, 3rd floor

New York, NY 10019

Telephone: 212-956-3366

Facsimile: 212-956-6761

ARTISTS'S FILE

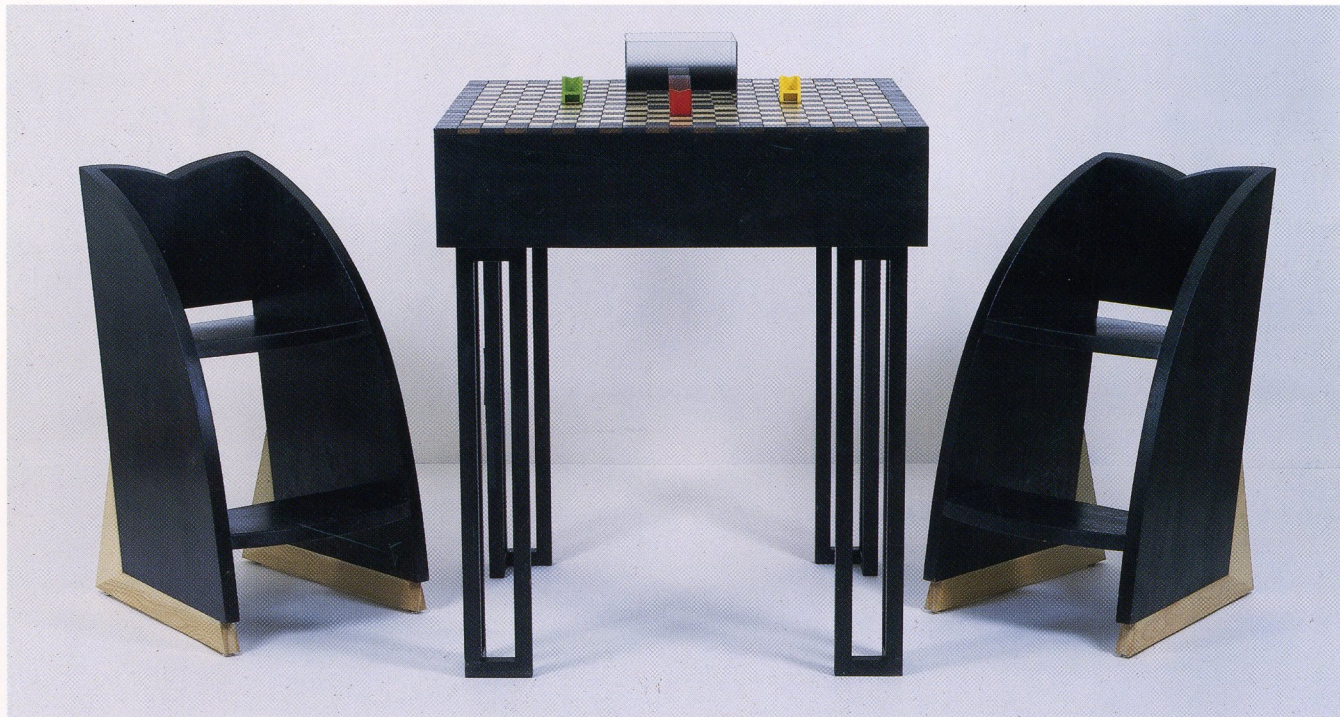


Howard Fox

LACMA

5905 Wilshire Boulevard

Los Angeles, CA 90036



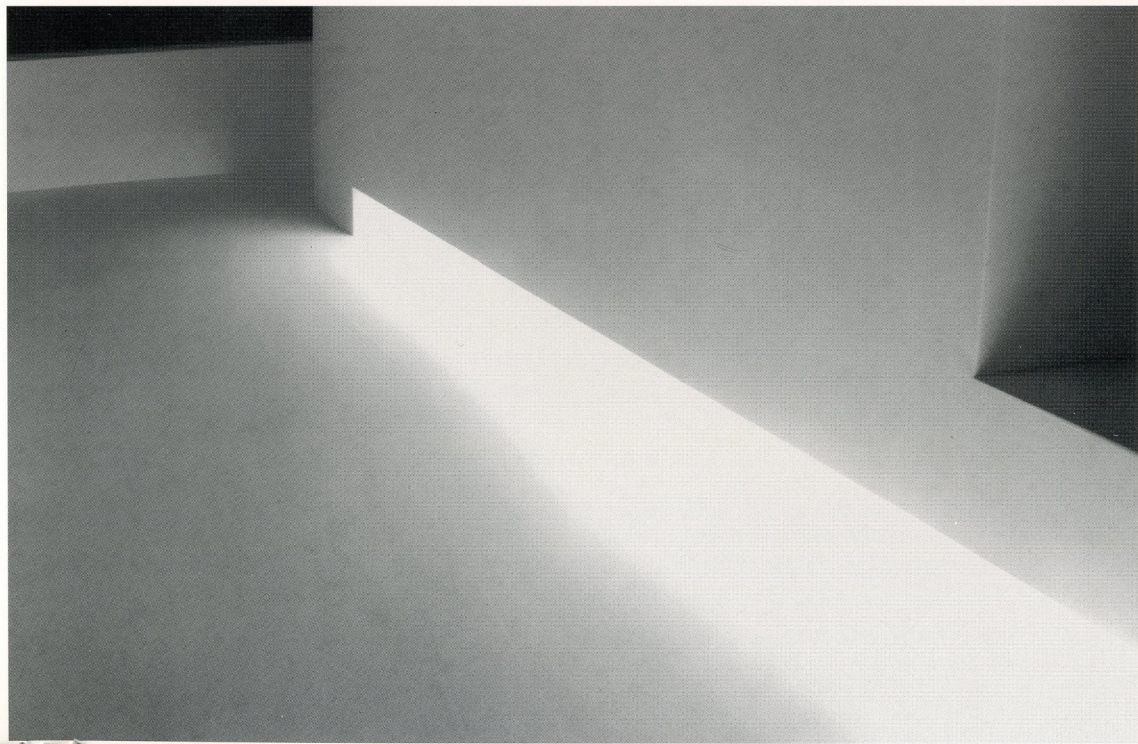
LARRY BELL

CHAIRS IN SPACE AND VAPOR DRAWINGS

June 3 – June 28, 1986

Reception June 3, 5:30 – 7:30

BRAUNSTEIN GALLERY 254 SUTTER STREET SAN FRANCISCO, CA 94108



ARTIST'S FILE

LARRY BELL

Standing Walls

Tenth anniversary exhibition

KIYO HIGASHI GALLERY

Reception for the artist

Saturday, November 8, 1997

5 to 8 pm

8332 Melrose Avenue

Los Angeles, Ca 90069

213 · 655 · 2482

Ends December 27, 1997



ONE-MAN

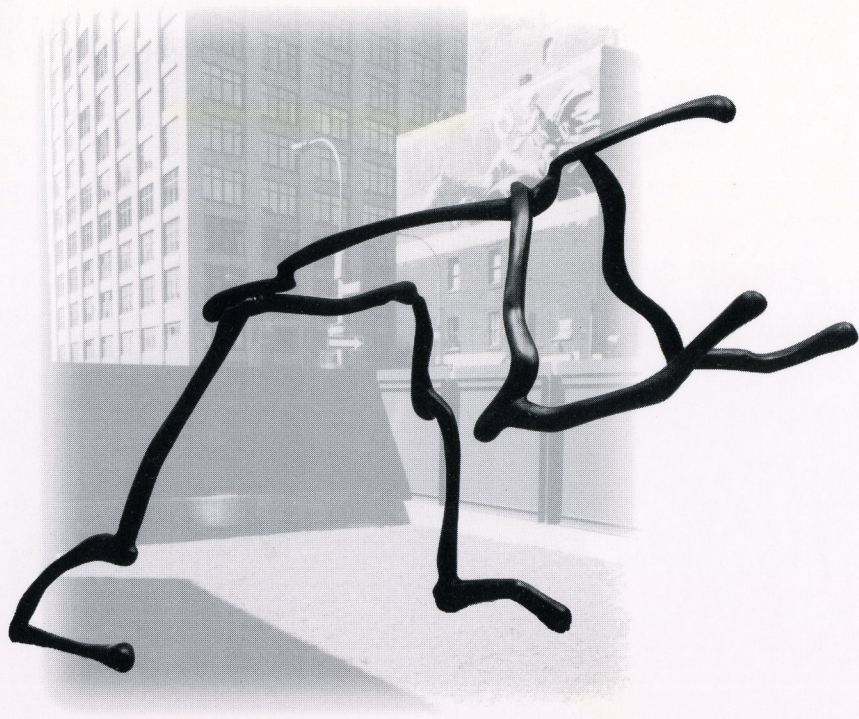
LARRY BELL

NEW WORK

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

JAN 12 1973

JANUARY 6-7 FEBRUARY 1973
THE PACE GALLERY
32 EAST 57 STREET NEW YORK



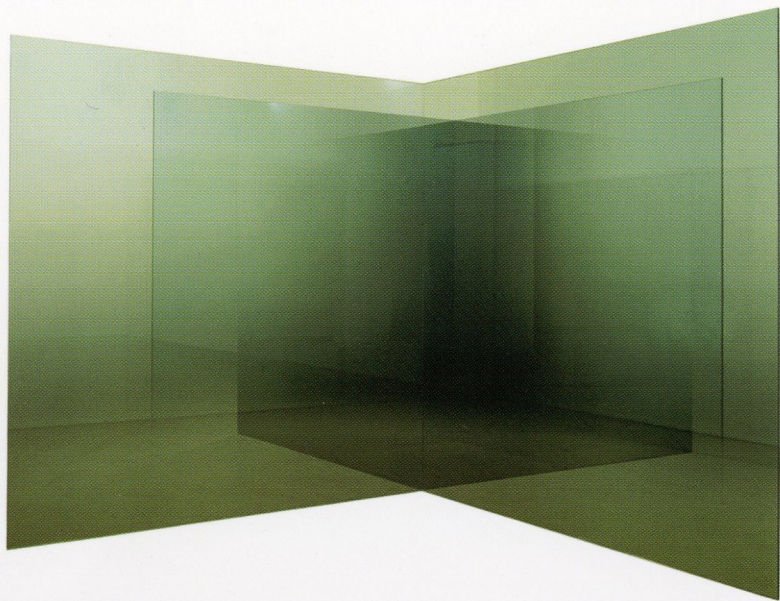
Larry Bell

Sumer Part II

November 23 - December 21

Art et Industrie 52 Thompson New York 10012 212 966 6800 www.artetindustrie.com

Front: *Stickman #1* fabricated bronze



6' x 6' x 4' Larry Bell 4 coated/joined 12mm float glass panels 6' x 6' ea 1996

LARRY BELL

BELL,
LARRY

NEW WORK

4 JUNE - 29 JUNE, 1996

Reception

6 June 1996

5:30 - 7:30 pm

B R A U N S T E I N / Q U A Y G A L L E R Y

Since 1961

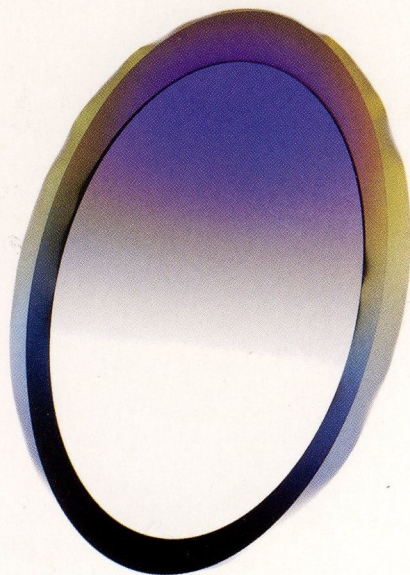
250 SUTTER STREET SAN FRANCISCO, CA 94108 415/392-5532

Maurice Jochman
Curator of Modern Art
Los Angeles Co. Museum of Art
5905 Wilshire Blvd.
Los Angeles, Ca. 90036

Non-Profit Organization
U.S. Postage Paid
Founders Society
Detroit Institute of Arts

Founders Society
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan 48202

LARRY BELL: NEW WORK



The Detroit Institute of Arts
October 13—December 19, 1982

LARRY BELL: NEW WORK

T*he Arts Commission of the City of Detroit and the Trustees of the Founders Society cordially invite you to attend the opening of the Larry Bell: New Work exhibition, Tuesday, October 12, 6 to 8 p.m. in the Modern galleries. Larry Bell will be present. Farnsworth Entrance.*

The exhibition is organized by The Hudson River Museum and made possible in Detroit by the Founders Society Detroit Institute of Arts.

MASTERWORK

TALKS

Wednesdays and Fridays 1:30 pm

Gallery N230

Admission free

October 27, 29

MaryAnn Wilkinson

Research Associate, Department of Modern Art, Detroit Institute of Arts

An Introduction to the Exhibition—Vapor Drawings

November 17, 19

Davira S. Taragin

Acting Curator of Modern Art, Detroit Institute of Arts

Recent Furniture by Larry Bell

December 8

Graham Beal

Chief Curator, Walker Art Center

Larry Bell: Sculpture

LECTURE

Wednesday, December 1 8 pm

Lecture Hall

Admission free

Farnsworth Entrance

Larry Bell Discusses His Work

Reception following

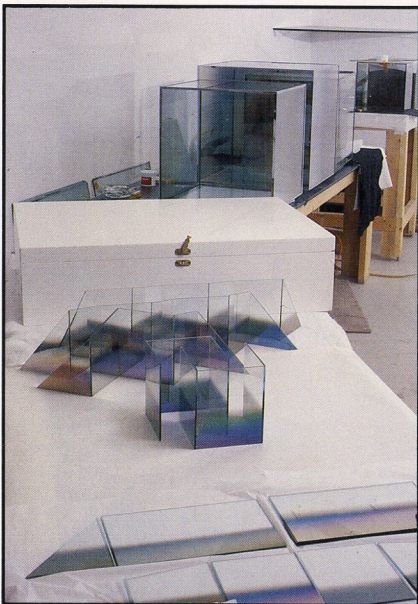
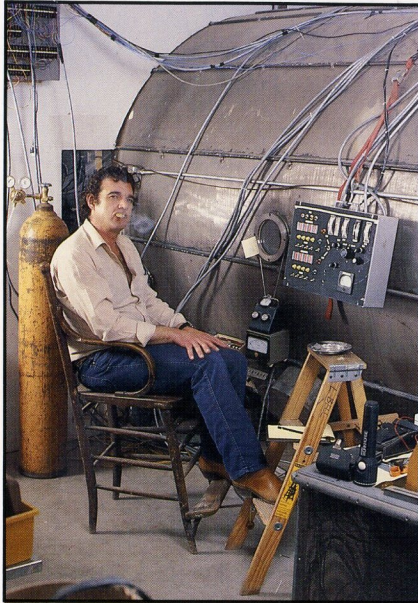
LIBRARY

JAN 21 1983

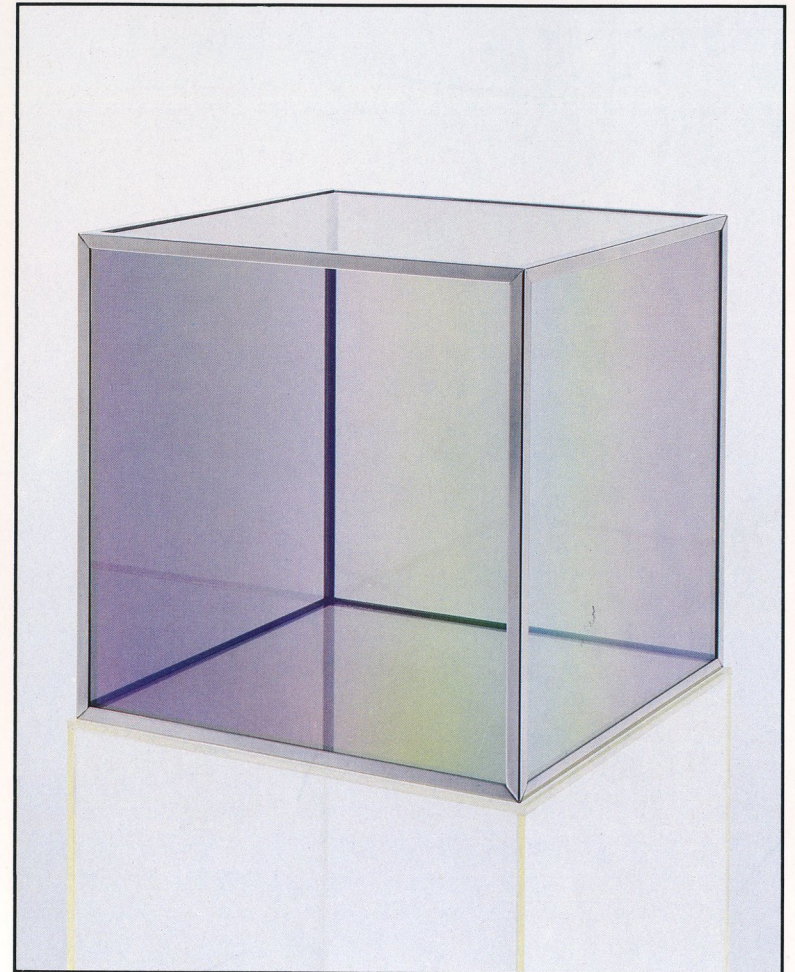
**LOS ANGELES COUNTY
MUSEUM OF ART**

N*ew works by Larry Bell including vapor drawings and furniture will be available for sale at The Detroit Institute of Arts Gallery—Rental and Sales during the opening and throughout the entire show.*

BELL, LARRY



LARRY BELL



Front cover: *12 Inch Cube I*, 1985. Inconel and silicon monoxide on 1/4-inch glass. Rhodium plated brass frame.
Photography by Thomas P. Vinetz

JAN 03 1986

LOS ANGELES COUNTY
MUSEUM OF ART

LARRY BELL

Vapor Drawings on Paper and Glass
November 15 - December 14, 1985

L.A. LOUVER/Venice Boulevard
55 North Venice Boulevard, Venice, California 90291
213/822-4955
Tuesday through Saturday 11-5 pm and by appointment

LARRY BELL

New Sculpture
November 15 - December 14, 1985

You are cordially invited
to attend a reception for the artist
Friday, November 15, 7-9 pm
Valet Parking

L.A. LOUVER/Market Street
77 Market Street, Venice, California 90291
213/822-4955
Tuesday through Saturday, 11-5 pm and by appointment

LARRY YARRAL
BELL JEB

AT PACE 32 E 57
APRIL 10 - MAY 5



“CONVERSATIONS”

Small Works on Paper

by

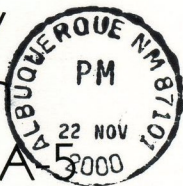
Larry Bell

Courtesy Kiyo Higashi Gallery

ARTIST'S FILE

Off Main Gallery
Bergamot Station

2525 Michigan Ave., A
Santa Monica, CA 90404
(310) 828-0211



"CONVERSATIONS"

December 9 - February 4, 2001

LOS ANGELES CO MUSEUM OF ART
5905 Wilshire Blvd
Los Angeles CA 90036

Reception: December 9, 5-7PM

Gallery Hours:

Monday-Friday 9AM - 5PM

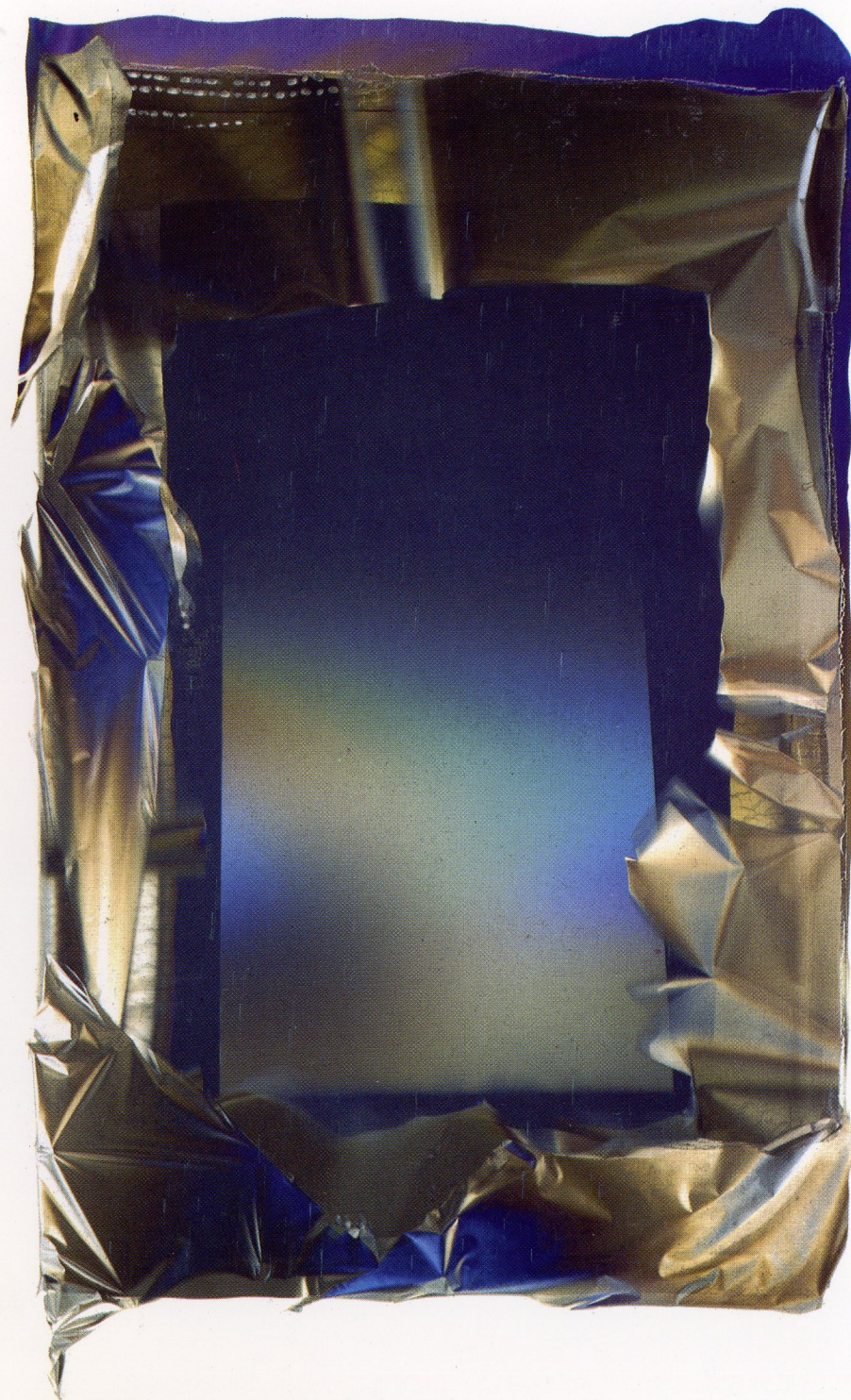
Saturday 12 - 5PM

LARRY BELL
Mirage Paintings

NOVEMBER 5 - NOVEMBER 30, 1991

Reception
November 7, 1991
5:30 - 7:30 pm

"Untitled #53", 1991, mixed media/canvas, 89 1/2" x 70": photo credit: John Rudiak



ACCESS

PROGRAM

KIMIKO KOGURE

RECENT SCULPTURE

NOVEMBER 5 - NOVEMBER 30, 1991

Reception
November 7, 1991
5:30 - 7:30 pm



Celebrate the First Thursday of every month with
the San Francisco Art Dealer Association Galleries.
All Galleries are open to the public from
5:30 - 8:00 pm.

BELL, LARRY

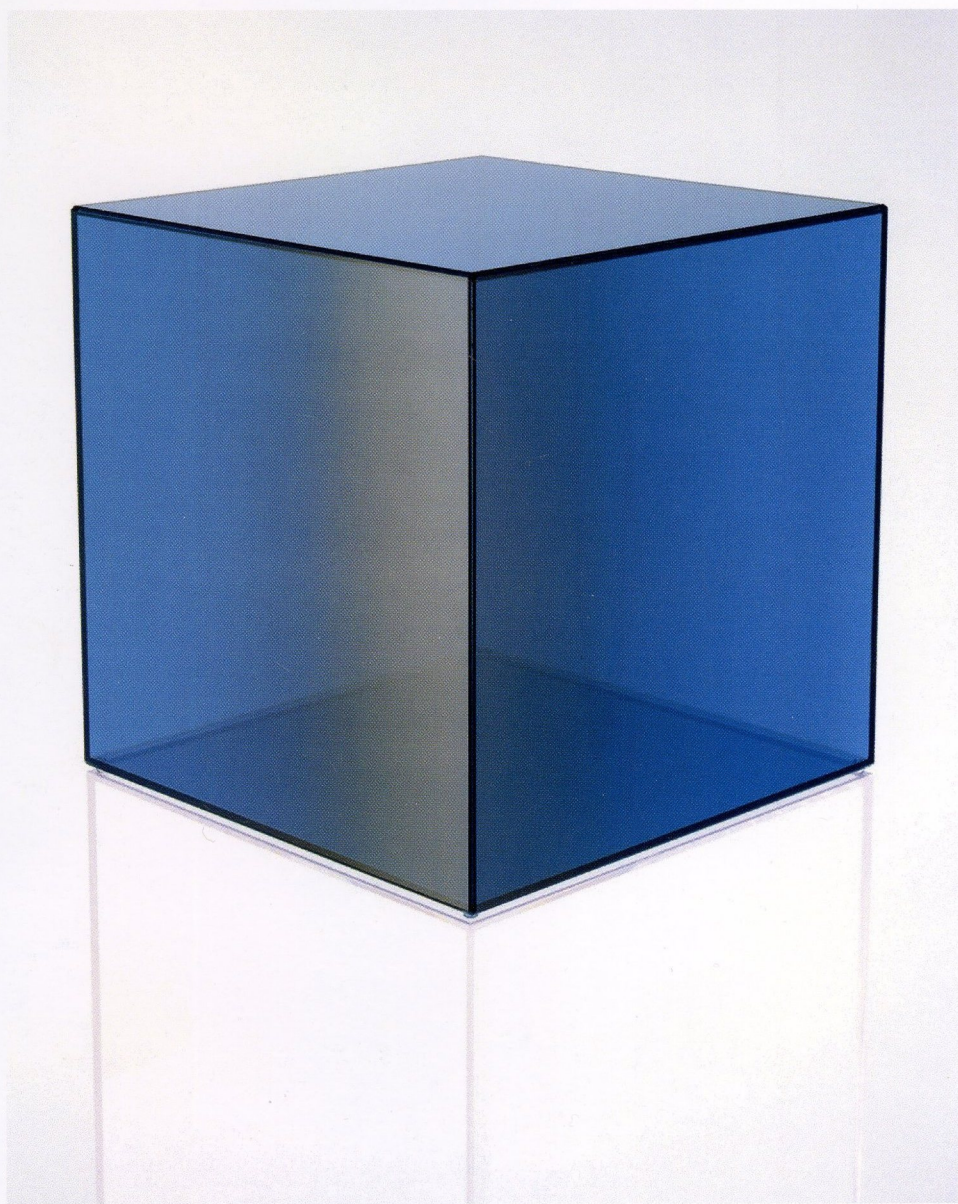


Mr. Maurice Tuchman
L.A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

BRAUNSTEIN/QUAY GALLERY

Since 1961

250 SUTTER STREET SAN FRANCISCO, CA 94106 415/392-5532



Larry Bell

New Work

SEPTEMBER 6 - OCTOBER 6, 2007

Opening Reception

Thursday, September 6, 2007 5:30 pm to 7:30 pm

H A I N E S G A L L E R Y

49 GEARY STREET FIFTH FLOOR SAN FRANCISCO
TEL 415.397.8114 FAX 415.397.8115 www.hainesgallery.com

hours | tues to fri 10:30-5:30 | sat 10:30-5:00

Cube 2007, Colored glass coated with inconel, 15 x 15 x 15 inches



I always thought that collage was a metaphor for life. We are made up of layers of tissue, we cover our bodies with layers of clothing, our personalities are layered with who we think we are, who we wish we were, and who we want to be. We live in a layered society and daily sort through layers of thoughts and sensate information that dictate how we manifest ourselves in the world.

My studio activities have always been about the layering of various with metallic layers to change the interface of light and surface was my main interest. My recent works are combinations of watercolor, and other media layered onto papers or canvas. In some cases these collages contain both paper and canvas. I like the idea of reusing materials dedicated for one thing and being reborn in another usage. Re-releasing the energy trapped in earlier work by cutting it into scraps and layering it again seems to me an ethical way of working.



Larry Bell is one of the most noteworthy representatives of abstract art in the postwar period, whose career has spanned four decades and has given him an audience in all the major art centers of the world. His medium, "light on surface," has often utilized the technology of thin deposition of vaporized metal films. Bell's work has evolved in a number of directions beginning with constructions, glass boxes, and standing wall glass panel sculptures. Other bodies of work include Vapor Drawings, Mirage Works on paper and canvas, Furniture De Lux, Sumer, a series of calligraphic bronze sculptures cast up to 30 ft in height, and Fractions, a current investigation (collages) mounting to 10,000 small works on paper. Bell exhibits extensively in museums and galleries internationally and nationally, has been awarded numerous public art commissions, was the recipient of the NM Governor's Award for Excellence and Achievement in the Arts, 1990, and is in the permanent collections of the Museum of Modern Art, Musee d'Art Contemporain, Lyon, France, Whitney Museum of American Art, and Museum of Contemporary Art, Los Angeles, Progressive Insurance Corporation, Myers Development Co., among many others.

Laurie Frank
&
Media Rare Gallery

Nancy Main
&
Off Main Gallery

Are delighted to invite you to celebrate the opening of

ARTIST'S FILE
LARRY BELL

MAY 25 - JUNE 25, 2003

Reception For The Artist

**Sunday, May 25
6:30-9:30 PM**

Off Main Gallery
Bergamont Station
2525 Michigan Avenue gallery A-5
Santa Monica, California 90404

Media Rare Gallery 323 466-9600 / Off Main Gallery 310 828-0211
[www. Mediararegallery.com](http://www.Mediararegallery.com)

Gallery hours Tuesday-Saturday 12-5

Front Cover: *COLLAGE*, 2003, 20" x 20", mixed media on Llanna 350 lb. hot press water color paper

Back cover: *SUMMER #26*, 2003, 27"x15"x16", AP1 maquette, cast bronze

CHILD'S PLAY 1990
MIXED MEDIA ON CANVAS
85 BY 78 1/2 INCHES

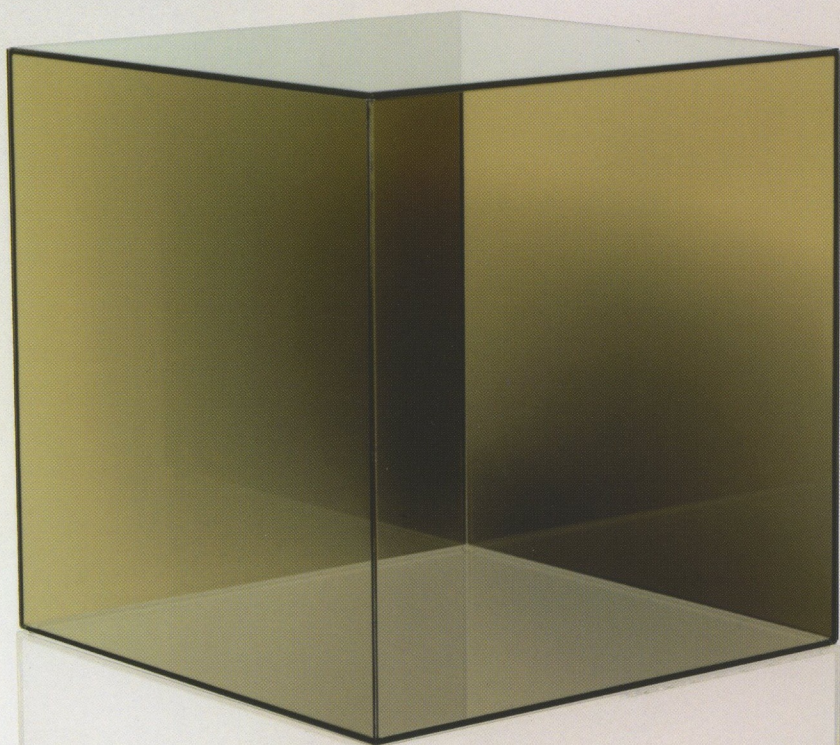


LARRY BELL

FEBRUARY 16 - MARCH 23, 1991

TONY SHAFRAZI GALLERY

130 PRINCE STREET NEW YORK 10012 TELEPHONE 212 274 9300



LARRY BELL

CUBES

4 mai - 3 juin 2006

Vernissage le jeudi 4 mai de 17 h à 20 h 30

Galerie Daniel Templon

30 rue Beaubourg 75003 Paris - Tél : 33 (0)1 42 72 14 10 - Fax : 33 (0)1 42 77 45 36
info@danieltemplon.com - www.danieltemplon.com

The Frank Lloyd Gallery

Cordially invites you to an artist's talk by

Larry Bell

Saturday, April 29, 2006

11:00 A.M.

Frank Lloyd Gallery

2525 Michigan Ave., B5B

Santa Monica, CA 90404

Please respond by April 22 to:

Carrie Jenkins: phone (310) 264-3866

Or email: info@franklloyd.com

Cubes **Larry Bell**

March 18–April 29

OPENING RECEPTION:
March 18, 5:00–7:00 p.m.



FRANK
LLOYD
GALLERY

Frank Lloyd Gallery, Inc.
2525 Michigan Avenue, B5b
Santa Monica, California 90404
PH: 310 264-3866
FX: 310 264-3868
www.franklloyd.com



Untitled Cubes

2006

glass

20 x 20 x 20 inches

PHOTOGRAPHY:

Thomas P. Vinetz